NOVEMBER 20, 1965 • SEVENTY-FIRST YEAR • 60 CENTS

Billboard

The International Music-Record Newsweekly

Radio-TV Programming • Phono-Tape Merchandising • Coin Machine Operating

THE SINATRA REPORT

(see center section)

Chrysler-Lear Tie; Sears Will Sell 8-Track Players

By PAUL ZAKARAS

NEW YORK—Chrysler Motors has decided in favor of the Lear Jet stereo cartridge system, Billboard learned last week. Within two weeks, Chrysler's 6,500 car dealers will be offering Lear Jet-made cartridge players under the Mopar label, brand name for Chrysler accessories.

The tape players will be available in all Chrysler line cars, including Plymouth, Dodge, Chrysler, Imperial, and the Chrysler-made compacts. The cartridge playback will be installed by car dealers rather than Ford's system of selling the units as factory-installed optional equipment.

Thus, cartridge equipment will not be limited

(Continued on page 6)

CHICAGO—Sears, Roebuck & Co. has entered the 8-track tape player field and will immediately market two types of Ortronics Co. playback equipment (one stereo model and one mono version) to be used in all types of automobiles. In addition, Sears will market a Lear-Jet Corp. combination car radio and cartridge player.

Larry Finley's International Tape Cartridge Corp. has shipped 18,000 Ortronics and an undisclosed number of Lear cartridges to Sears. Sears catalog material has been issued for both the Lear and Ortronics cartridges.

(Continued on page 6)



ROGER MILLER, currently riding the charts with his single, "England Swings," and "Golden Hits," Smash album, takes time out from TV rehearsals to pose with the new Seeburg Electra phonograph. The Electra is already swinging in top locations in England and around the world, following its recent global introduction. The Electra is the first phonograph to feature black lighting and a combination of eight speakers to deliver the Big Sound so in vogue all over the world.

(Advertisement)

Comedy Spinners Again Tickling Record Industry's Moneybone

By MIKE GROSS

NEW YORK — The record business is virtually laughing all the way to the bank. The reason, of course, is that comedy disks are selling again.

Not since the days when the Mort Sahls, Shelley Bermans and Bob Newharts were laughing it up in the grooves has there been such a resurgence of comedy LP's with best-seller potential. The current comedy targets are politics, James Bond and Yiddishisms but all have one thing in common—big sales.

Probably the hottest item of the new comedy crop is Capitol's "Welcome to the LBJ Ranch." Out on the market only a little more than a week, the initial reaction by retailers and disk jockeys around the country has whipped up lots of enthusiasm at the Capitol factory.

Another new disk that combines the elements of politics, James Bond and Yiddishisms is the Colpix release, "James Blonde, the Man From T.A.N.T.E. or Secret Agent 0065 - (Marked Down From Seven)," Created by Marty Brill and Larry Foster, the album is the first LP to join the spy fad that has already swept the movies, TV and bookstands. It, too, is beginning to get air play around the country.

The "LBJ" and "T.A.N.T.E." LP's, as well as a new Rusty Warren album, "More Knockers Up!" from Jubilee, are running after four comedy LP's already on Billboard's Top LP's chart. In the current issue Kapp Records' "You Don't Have to Be Jewish" is No. 10; Warner Bros.' "Why Is There Air," with Bill

(Continued on page 6)



THE GOOD-TIME MUSIC OF THE LOVIN' SPOONFUL is really riding high with the group's second big hit, "You Didn't Have to Be So Nice." This single is the smash follow-up to "Do You Believe in Magic," which is also the title of the Lovin' Spoonful hit album. All of these records are on Kama-Sutra label exclusively distributed by MGM Records.

(Advertisement)

Teen TV Rating Studies Scored

By MILDRED HALL

WASHINGTON—TV rating surveys are out of focus on teen shows, claimed a panel of broadcast experts of youthful record talent shows at last week's Broadcast Promotion Association seminar here.

Teen-show producers, advertisers and station salesmen want more demographic breakdown of characteristics that individualize the young-adult audience for TV shows of the Lloyd Thaxton, A Go-Go and Hullabaloo types. They are sure effective research would show broadcasters and sponsors that there is an astonishingly wide age-range, from early teens to young marrieds and beyond, who like to watch and listen to this format.

Panelists Lloyd Thaxton, whose teen shows are now in 107 TV markets, and Frank X. Tuoti, of youth-oriented WPIX-TV, New York, and Philip L. McHugh, of McHugh-Hoffman TV consultants, all complained sharply of the way viewers between the ages of 12 and 17 are lumped in the few rating breakouts available. Although there is a vast gap between the 12 and 17-year-old, all are treated as if they were of one age, with the same identical tastes in music, etc. Panel's host-producer Sheldon Saltman, MCA's director of promotion, agreed.

Those experienced in producing and selling shows with teen-age talent contend say advertisers of general products are deeply prejudiced against sponsoring the so-called "teen-age" program. The reason is failure by rating and research firms to show that the audience for these programs are not just the "Clearisil and Noxema bunch, but also Glad Bags and Lipton groups," panelist Tuoti pointed out. Title of the Panel topic was "Teens Through Thirty—They Can Be Had."

Lloyd Thaxton, who heads his own Lojaz Pro-

(Continued on page 8)

(Advertisement)



Great New Single...
A New Dimension In Excitement

THE 3 DIMENSIONS

Get their first RCA Victor hit single

"LOOK AT ME"

c/w "Act Like A Baby"

47-8709



RCA VICTOR

The most trusted name in sound



STAN GETZ, Varva Records artist, will now be represented by the William Morris Agency. Present at the signing are, left to right, Jerry Brandt and Howard Hausman, William Morris executives; Monica Getz; Getz, and Steve Leber, WMA executive.

UA's Stewart Building Up Staff With Eye on Distrib

NEW YORK—Mike Stewart, vice-president of United Artists Records, is broadening his staff with an eye towards building closer relationship with the distributors. He's been adding personnel to the various operational divisions and plans to continue the buildup until he feels that his UA team is equipped to meet all the individual problems confronting the distributor today.

UA now has a network of 35 distributors around the country and Stewart claims that each has problems that have to be handled individually. "The problems," says Stewart, "are unique and, for the most part, are ones that the distributor never faced before. We cannot sit back and say that the dealers' problems are not ours."

Even though working with different distributors means added work for the company, Stewart doesn't believe that a UA move into company-owned branches would be the answer. As far as he's concerned, the answer is to have people on staff who understand the problems of the distributor and who can work them out with the distributor.

Stewart stresses the importance of the regional distributor because he believes that you can no longer take a record for grated. "Each record," he explains "has to be worked on separately and at the place where the record is sold." The trick, he added, is to transfer information from one distributor to another.

Stewart began his staff buildup about six months ago when he sent Norm Weiser to the Coast to head operations there. In recent weeks, Stewart brought in Ron Eyre as co-ordinator of foreign activities; Bernie Lawrence as head of album promotion; Tom McCaffrey for regional promotion, and Mike Lipton as director of marketing and regional sales.

DEPARTMENTS & FEATURES

Hot 100 Chart . . . Page 22
Top LP's Chart . . . Page 50

→ Other Music Pop Charts
Breakout Singles 35
Breakout Albums 36
Hits of the World 30
Hot Country Singles 38
Hot Country Albums 38

→ Record Reviews
LP Reviews 48
Single Reviews 18

→ Music Record News
Country Music 38
Classical Music Chart 34
Frani Sinatra Section 34
Int'l News Reports 24
New Album Releases 35
R&B Music 16
Talent 16
Top 40 Easy Listening 20
Top Sellers Chart 14

→ Departments
Audio-Video 53
Bulk Vending 55
Coin Machine Operating 57
Radio-TV Programming 44
Buyers & Sellers
Classified Mart 54

'Piano Talk' In Capitol Club

HOLLYWOOD—The Capitol Record Club will handle "Piano Talk," a five-album education course from Literary Records. Label head Nat Herzstam hopes also to sell the $24.95 package directly to major dealers to supplement his normal educational outlets. Literary's spoken word series is already with the Capitol Club.

The album features Dr. Richard Collins of Scripps College playing and interpreting the styles of various musical periods: haroque through Bach; classic through Mozart; romantic through Chopin; impressionistic through Ravel and contemporary through Pentchel.

Herzstam's major educational distributor is John Gunter of San Mateo, Calif. A brochure explaining the album's content and potential is being mailed to 5,000 high school teachers. Herzstam said he had given audition copies to the L.A. Schools system and Lyon Instruments of Chicago.

LAUDA RITES ON TUESDAY

NEW YORK — Funeral services for Charles Lauda, Decca's chief engineer who was killed in an airplane crash near Cincinnati last Monday (8), will be held at Fairchild Sons, 1570 Northern Boulevard, Manhasset, L. I., on Tuesday (16). The funeral services for Bruce Hart, of Decca's classical a&r department, who was also killed in the crash, were held Saturday (13).

Prices, Quality of Budget Labels Raised to Meet Changing Mkt.

By AARON STERNFIELD

NEW YORK—Increased purchasing power and sophistication on the part of the record buyer, coupled with the rising cost of record production, has been combined to change the quality and pricing structure in the budget record field.

Briefly, budget records cost more and are of higher quality than they were a year ago. And while a thriving market still does exist for the 99-cent record, the $1.98 and $2.50 product now accounts for the lion's share of the low-cost market.

With the discounting of standard-priced merchandise, the dollar spread between budget labels and regular-priced labels is at an all-time low. True, budget lines are also discounted, but not nearly as much as standard-priced product measured in terms of dollars and cents.

According to Cy Leslie, president of Pickwick International, a leading budget line, "Any LP that sold for a suggested list of $2.50 or less 10 years ago was simply called low-priced merchandise. Most of it was pegged at $1.98. That was the low-price business."

Other Categories

"More recently, say three or four years ago, we began to develop other categories. We got into the habit of talking about 'budget-priced' records—those that sold for 99 cents or less, as distinguished from 'economy-priced' records—those at $1.98 level. The budget stuff got very hot for awhile, and we, and others too, felt as if we were the pendulum is swinging back to where the concentration of sales is falling in the $1.98 class."

Jac Holzman, head of Elektra Records which launched the successful $1.50 Nonesuch classical line a year ago, said the 99-cent record takes just as much space on the rack as the $2.50 or $3.98 record, costs nearly as much to press and package, and yields only a fraction of the profit.

Roughly, an album costs about 40 cents packaged and sells to the rack jobber for about 50 cents. That leaves a slim margin for the manufacturer. He's got to move a lot of product at that price to come out ahead.

The new budget labels are in the $1.98-$2.50 class, and little fresh material is being released at the 99-cent price.

Premier Story

One manufacturer who says he's still doing well with 99-cent material is Phil Landwehr of Premier Albums. Premier has five 99-cent labels, and he says last year his grosses were the highest in the firm's history. He sells almost exclusively to rack jobbers, with supermarkets the primary outlet.

The 99-cent record buyer invariably is an impulse buyer, attracted by the price and the packaging; he's rarely the sophisticated buyer.

But the major growth in low-priced records is in the $1.98 field. According to the National Association of Record Merchandisers, record sales in this category accounted for $30 million last year, an increase of 15 per cent over the previous year. Projected figures for 1965 are $40 million. This will mark the first time in the history of the industry that product selling at this price will have accounted for more than half of the budget record industry.

At one time, the budget prod-
(Continued on page 8)

Acuff-Rose Maps Japan Branch

NASHVILLE—The Acuff-Rose organization is hoping to launch the Hickory Records label in Japan and set up a branch publishing-record-distribution there. Wesley H. Rose, president of Acuff-Rose, leaves for Japan this week to look into the venture. Acuff-Rose already has firms in England, Germany, France, the Benelux countries, Italy, Scandinavia, Switzerland, Australia and Brazil.

"Over-all, our overseas business has increased by at least 200 per cent in the last five years," Rose said. This is why he wants to achieve stronger ties for records, copyrights, and talent in Japan. "I want to make our operations in each and every country self-sufficient. I want them to be a lot more than just an exploitation center for American-originated product."

Rose was looking forward to meeting with leading music industry people in Japan. He was also going to examine the possibility of booking Roy Orbison and the Newsbeats there, plus various country music artists handled by the Acuff-Rose organization. En route to Japan, Rose is also going to stop over in Hawaii to look into the music industry scene there.

Affiliates Push Up EMI

LONDON — The major portion of Electric and Musical Industries' record earnings for the fiscal year ended June 30, 1965, came from the company's 32 subsidiaries operating outside the United Kingdom. In a report to stockholders last week, EMI chairman Sir Joseph Lockwood revealed that the overseas subsidiaries accounted for 62 per cent of tbe company's total business.

EMI previously reported net earnings for the year after all taxes except those paid on dividends, of $17,179,600, equal after preferred dividends to 37.5 cents per share on sales of $280,821,600. These figures exceeded the previous year's record earnings of $14,476,000, or 31 cents per share, on a sales volume of $265 million, which also was an all-time high.

Dividends for the year totaled 15 per cent of par value, or 21 cents per share, up from 12½ per cent, or 17.5 cents per share the previous year. The final dividend of 10 per cent, or 14 cents per share, less British tax, will be paid Dec. 28 to the nearly 10,000 U. S. stockholders of record Dec. 15. More than 4.5 million shares—about 10 per cent — of EMI stock are held in the U. S.

VARTAN, WELK ARE NAMED V-P'S BY DOT

HOLLYWOOD—Robert Vartan and Larry Welk were promoted to vice-presidents of Dot Records. Welk wears three hats: credit manager, personnel director and Dot Record Club manager. He joined the label full-time in 1961 as a field representative and two years later was moved into credit work. Vartan is now finance vice-president. He joined the label in 1961 as comptroller. He was formerly chief financial executive for Chrysler's Airtemp Division.

EXECUTIVE TURNTABLE

Ben Scotti, a former professional football player, to Autumn Records in San Francisco as national promotion manager.

Bud Dain back in the Liberty fold, this time as national sales and promotion director for the World Pacific subsidiary. He was first associated with Liberty in promotion in 1960. He replaced **Jack Pearce,** who was with WP seven years. For the past two years Dain was a v.-p. at Crescendo.

Barry Friedman joins **Randy Sparks** Enterprises as a&r man for American Gramaphone label. He will also handle Sparks' eight publishing companies.

Joe Bott to Transit Play, Inc., manufacturer of Audio Spectrum Mobile Tape Players and Cartridges, as vice-president-general manager. Bott has been associated for a long time with London Records sales department. Transit Play headquarters in Runnemede, N. J.

Saul Saget promoted to manager of advertising, sales and promotion at Epic Records. He'll create concepts for cover art and copy, sales promotion material and consumer and trade advertising.

Howard Stark, Labert Genovese and **Loren Becker** promoted to vice-presidents at ABC-Paramount Records.



BECKER

Stark, formerly director of singles sales and promotion and now vice-president in charge of sales and merchandising. He had been Westminster sales director, Impulse merchandising and sales head, and later added the Apt label to his responsibilities.

Genovese had been comptroller. He's now administrative vice-president.

Becker had been general manager of Command, and before that sales manager of the label. He's now vice-president and general manager of Command.



STARK



GENOVESE

A Pulsebeat in the Blackness

By CLAUDE HALL

NEW YORK—Radio had its moment of glory Tuesday night (9) not only here—the nation's major radio market—but throughout most of New England, New York State and the general East Coast area. The entire region plunged into a blackout shortly before 5:30 p.m. But radio stations, through auxiliary power and far-flung transmitters not affected by the blackout, managed to get back on the air almost immediately. Transistor radios became the only means of hearing the news. Many radio stations—too many to mention them all—became heroes. Many joined forces during the crisis.

Rock 'n' roll outlet WMCA, New York, claims it was the first radio station in Manhattan back on the air. As soon as the power dipped, the station switched to standby emergency broadcast facilities and began covering news of the blackout. Dan Daniel, the personality who was on the air at the time, remained on as anchorman until 11 p.m. WMCA continued to spin an exceptional record—two to three an hour—"because music has a stabilizing effect to keep people calm." All of the staff pitched in; newsmen helped number 11 floors to file stories. Some 40 high school youngsters were visiting the station when the failure occurred. Personality Gary Stevens telephoned parents to tell them the youngsters were safe, then



NEW YORK ROCK 'N' ROLL OUTLET, WMCA, switched to emergency power and candlelight—immediately Tuesday night (9) to provide continuous news coverage during the blackout. Air personality Dean Anthony does the show while program director Ruth Meyer provides the light.

WMCA provided taxi transportation home for the kids. WMCA resumed regular programming at 6 a.m., Wednesday.

WNEW, New York's good music station, was off the air about five or 10 minutes, then presented news until 6 a.m. Wednesday, when it resumed normal programming. When the blackout

(continued on page 12)

POWER FAILURE HIT SOME DEALERS, DIMMED OTHERS

NEW YORK—The power failure, coming here Tuesday (9) at 5:27 p.m., almost closing time for most dealers, didn't hamper them one bit. Others closed up shop a few minutes early. These included the Liberty Music Shops and various department stores. However, at least two big dealers—the Colony and the Record Hunter—were seriously hurt.

Sales clerk Gene St. John said that the Colony, which normally stays open until 3 or 4 a.m., managed to stay open until midnight. Flashlights were used by the staff, and the store actually had a couple of customers during the 6½-hour blackout period. Loss was estimated at several hundred dollars.

Curt Shott, record buyer for the Record Hunter, which usually stays open until midnight every night, said they asked customers to leave, then closed the doors when the lights went out. "It was disastrous, economically. We usually do an evening business. I guess we lost half a day's profits as a result of the blackout." Many employees, unable to get home, stayed in the store all night, but the doors were closed to customers.

B'nai B'rith Lodge Salutes Sammy Davis as Golden Boy

NEW YORK—More than 1,000 persons jammed the grand ballroom of the Hilton Hotel here Sunday night (7) to honor Sammy Davis as the Reprise artist was named "Man of the Year" by the Metropolitan Lodge of B'nai B'rith.

Leading figures from the world of entertainment and from the political arena cited Davis' example and work, with the keynote address given by Mayor Theodore Roosevelt McKeldin of Baltimore. McKeldin, a former Maryland governor, delivered an emotion-packed speech which moved the assemblage deeply.

Davis had difficulty suppressing his emotions when presented with the plaque by Cy Leslie, head of Pickwick International and president of the B'nai B'rith Entertainment and Performing Arts Lodge.

Speakers included Harry Hershfield and Red Buttons. William B. Williams, WNEW disk jockey, emceed the hour, which included Sheila and MacRae, Soupy Sales, Paula Wayne and Johnny Desmond.

Epic Releases 8 Little LP's

NEW YORK — Eight little LP's have just been released in stereo by Epic Records, each including six cuts from an original album. Artists on the little LP release—the largest by Epic —include the Charles Mingus Orchestra, Cliff Davis, the Golden Gate Strings, Lester Lanin, Bobby Hackett, Jane Morgan and Buddy Morrow.

Epic director of sales Mort Hoffman said, "It was made evident to us at the recent MOA convention in Chicago that the nation's juke box operators want and need little LP's." The little LP's are available to juke box operators from Epic's regular distributor channels.

New Lewis Distrib

SHREVEPORT, La.—Paula and Jewel Records will be distributed in Japan by the King Record Co. of Tokyo, according to Jewel Records chief Stan Lewis. This brings distribution of the firm's product to 54 countries. Lewis is also negotiating with Turicaphon of Switzerland for distribution there.

7 Selected To Administer 'Opry' Fund

NASHVILLE—A committee of seven members to administer the Grand Ole Opry Trust Fund was appointed last week by National Life & Accident Co., parent company of WSM Radio, owner of the "Grand Ole Opry."

One member is Roy Acuff, the "King of Country Music," and the other six are officials of the insurance company or WSM.

Purpose of the newly established trust is to make grants to persons who, dependent in the country music field who are in financial need. The trust was begun with more than $35,000, raised by contributions of $10 each from delegates to the recent Country Music Festival.

Other six members of the committee:

John H. DeWitt Jr., president of WSM; Robert E. Cooper, WSM vice-president; Ott Devine, WSM program director; Walter Robinson, legal vice-president of National Life; William C. Weaver, financial vice-president of National Life, and Irving C. Waugh, vice-president of WSM-TV.

Cooper and Devine are non-voting members and will act in an advisory capacity. They will serve as liaison between the Beneficiary Committee and the Trust Committee.

The Beneficiary Committee, previously announced, held its first meeting (4) with the Trust Committee. Roy Drusky was elected chairman and Porter Wagoner vice-chairman. Other members in attendance: Earl Scruggs, Jimmy Newman and Roy Acuff, who is a member of both Beneficiary and Trust committees.

Beneficiary Committee members unable to attend: Ernest Tubb, Hank Locklin, Marty Robbins and Bill Anderson.

The Beneficiary Committee's duty is to consider requests and recommend grants. The Trust Committee has sole authority in making the grants.

At the meeting, the two committees considered three requests for assistance, two in Tennessee and one in Kansas. An investigation of each was directed.

The Beneficiary Committee was appointed by DeWitt to serve for one year. In the future members will be elected by artist members of the "Grand Ole Opry."

A&R Apprenticeship Program at Capitol

HOLLYWOOD — Capitol's a&r department is functioning with a new apprentice program, with recently hired Lex Azvedo "learning the business" under the aegis of Voyle Gilmore, department vice-president.

Azvedo is a 23-year-old Los Angeles City College student who spends more than half his time at Capitol learning all aspects of the record business. He is the first a&r apprentice the label has ever hired, according to Gilmore and he serves the immediate function of listening to tapes and masters to screen out those he thinks has potential. Then another member of the staff listens to the material.

Gilmore explains the hiring of Azvedo to learn all facets of the business should eliminate the problem of finding youngsters with a musical feel but who are poor businessmen. This apprenticeship will enable the fledging staffer to learn about contracts, royalties and marketing besides producing records.

In the past, Capitol's executive producers had helpers, Gilmore noted, but that system didn't work out. Azvedo is the son of Alice King of the musical family and he is an accomplished pianist, sometimes accompanying his mother when she solos on the family's ABC-TV show.

Capitol's a&r department has also recently been bolstered by the signing of 34-year-old Al De Lory to handle teen-age type records along with Steve Douglas and Dave Axelrod. the latter also in the rhythm and blues and jazz fields. De Lory physically replaces Lee Gillette who retired several months ago and Gilmore has to divvy up Gillette's artists among his staffmen.

This staff includes Dave Cavanaugh, Bill Miller (pop music), Ken Nelson (c&w), Dave Dexter (Capitol of the World), Dick Jones (Broadway shows), Marvin Hughes in Nashville assisted by Billy Graves and New Yorkers Tom Morgan (pop) and Marv Holzman, a new pop producer.

DE LUXE SET OF SINATRA IS MOVING FAST

HOLLYWOOD—Dealer enthusiasm and orders for the de luxe edition of "Sinatra: A Man and His Music" are exceeding the projected number of limited edition copies. The reaction is surprising, Reprise Records general manager Mo Ostin said, because de luxe packages have been small sellers in the past.

Ostin said the label decided to maintain its limited edition, collector's item concept for the two-album box-pocket set. The package includes a 24-page brochure and complete discography. Two major Eastern movers, Sam Goody and the Korvette chain, have asked for extraordinarily large orders.

Nonesuch Gives Beatles' Tunes Baroque Twist

NEW YORK — Nonesuch Records this week (30) released "The Baroque Beatles Book," an album of songs written by John Lennon and Paul McCartney and played in 18th century baroque style.

Arrangements are by Joshua Rifkin, who doubles as Murray the Klavierkitzler on "Epstein Variations" and "Hold Me Tight" for solo harpsichord. The group is the Kammermusikgesellschaft.

One orchestral suite is entitled "The Royale Beatleworks Suite," performed by the Baroque Ensemble of the Merseyside Kammermusikgesellschaft.

In spite of the outlandish titles, the musicians play it straight.

Billboard

Published Weekly by

The Billboard Publishing Company
2160 Patterson St., Cincinnati, O. 45214
Tel.: 381-6450

Publisher
Hal B. Cook New York Office

Editorial Office
165 W. 46th St., New York, N.Y. 10036
Area Code 212, 757-2800
Cable: BILLBOARD NEWYORK

Editor-in-Chief Lee Zhito
Editors Paul Ackerman, Aaron Sternfield

Department Editors, New York
Music Editor ..... Joel Whitburn
Associate Editor ..... Mike Gross
Radio-TV Editor ..... Robert Sobel
Radio-TV Programming ..... Claude K. Wall

Department Editors, Hollywood
Audio-Video, Coin Machines Editor, Ray Brack

U. S. Editorial Offices
Cincinnati, Sterl. Mgr. ..... John J. Sachs
Chicago, Midwest Editor ..... Ray Brack
Washington Bureau Chief ..... Lawrence Laurent
Nashville News Editor ..... Ellen Whitehurst
Hollywood, W. Coast News ..... Lillian Flegel
Contributing Editor ..... David Lachenbruch

Projects Division
General Manager ..... Andrew J. Csida
Director, Newsstand Operations ..... Don Owens
Manager, Record Market Research ..... Sid Horowitz
Manager, Charts ..... Laurie Schenker
Supervisor, Print Charts ..... Bill Courtney

Production Department, New York
Art Director ..... Virgil Arnett

General Advertising Office, N. Y.
Director of Sales ..... Denis Hyland
Promotion Manager ..... Ed Ochs
Midwest Music Sales ..... Richard Wilson
West Coast Sales Mgr. ..... Bill Gavin
Nashville Gen. Mgr. ..... Mark-Clark Bates

Coin Machine Adv., Chicago
Coin Machine Ad. Mgr. ..... Bill Gordon

Circulation Sales, New York
Circulation Manager ..... Milton Gerbuson

Subscription Fulfillment
Send Form 3579 to
2160 Patterson St., Cincinnati, O. 45214
Fulfillment Manager ..... Joseph Pace

U. S. Branch Offices
Chicago, Ill. 60601, 188 W. Randolph Area Code 312, CE 6-9818
Hollywood, Calif. 90028, 1520 N. Gower Area Code 213, Ho 9-5831
Nashville, Tenn. 37203, 2106 Belmont Blvd. Area Code 615, 244-1836

International Office
European Office ..... Andre de Vekey, Dir.
1 Hanover Street, London W.1
Tel.: Hyde Park 1982
Cable: Billmusic London

Subscription rates payable in advance: One year, $50 to U.S., Canada, Pan American Union and Spain; $60 to foreign countries; $40 for airmail. Rates in other foreign countries on request. Subscriber should allow 4 weeks for change of address and expiration service. Give old as well as new address. Publisher reserves the right to refuse unsolicited subscriptions. Second class postage paid at New York, N. Y., and at additional mailing offices. Billboard Publishing Co. © 1965. Billboard® registered U.S. Patent Office. Reproduction in whole or in part forbidden except by permission of publisher. Vend, the semi-monthly publication for coin machine operators, every other month. Billboard Music Week, the weekly magazine of entertainment programming, every 4th issue. High Fidelity, the magazine of music and sound, every 6th issue. Modern Hi-Fi, the magazine for the hi-fi hobbyist, every 6th issue. Billboard Directory, the annual reference guide. Mail subscriptions, change of address and all correspondence to Billboard, 2160 Patterson St., Cincinnati, O. 45214.

Vol. 77 No. 47

These festive singles
are from great Christmas albums on
COLUMBIA RECORDS

"The Real Meaning of Christmas" c/w "Go Tell It on the Mountain" 4-43448
RAY CONNIFF and the Singers



"Happy Birthday, Jesus (A Child's Prayer)" c/w "Christmas Bells" 4-43147
PATTI PAGE



"Some Children See Him" c/w "Do You Hear What I Hear?" 4-43458
ANDY WILLIAMS



"Yes, Patricia, There Is a Santa Claus" c/w "Blue Christmas" 4-43457
JIMMY DEAN



*Stereo

'LBJ Ranch' LP Runs Hog Wild

HOLLYWOOD — Because of reported large sales on the LP, "Welcome to the LBJ Ranch," a political spoof, Capitol Records is hoping the record will go the "First Family" route.

The album is the brainchild of Earl Doud and Allen Robin. Doud created the "First Family," the Chubby album three years ago on Kapp.

Doud and Capitol are tied to an exclusive production pact and this is their initial project. In the case of "First Family," Doud spelled the master around to several companies before Kapp bought it.

Capitol claimed 927,000 LBJ albums in production as of mid-week. Capitol's initial pressing order was for 125,000 copies.

Merchandising vice-president Brown Meggs called the package "the fastest product we've ever had, including 'Meet the Beatles.'"

Capitol's sales projection is to move four million units right through the holiday gift-giving period. To provide information on the product's field performance, daily retail airplay lists from 10 major markets are filed with national sales manager Rocky Catena.

These daily reports show which stations are playing material from the album and what key retailers ordered and moved sold. Capitol has been surprised with the number of top 40 outlets programming routines. The company had thought that any top 40 play would be "an added plus" with the majority of radio play in the good music-LP field.

The market study indicating product action as of Nov. 5 showed that 15,000 copies were shipped to Handleman in Detroit, Sears ordered 10,000 in Chicago; 20,000 were ordered by Records of Dallas, and 10,000 were ordered by L&F Distributors in Atlanta. Three New York City Korvette locations sold 4,000 of 7000s on order. Gardner Sales in Seattle had sold out its entire 500-copy order.

Capitol is convinced initial consumer reaction was fanned by the saturation TV and exposure in every major city except Los Angeles. In its own home town, Capitol has run into stiff resistance on the radio level from both top 40 and good music stations, hence sales lag behind other areas. Stations claim the material is too political for their standard fare.

A partial list of radio stations exposing tracks from the LP include New York, WCBS; Chicago, WLS, WCFL, WAAF; Detroit, WKNR, WJR; Cleveland, KYW, WHK, WJW; Cincinnati, WSAI, WKRC; Nashville, WLCA; Seattle, KJR; Spokane, KYYS; Dallas, KLIF; Baltimore/Washington, WWDC, WTOP, WRC, WEAM, and Atlanta, WSB, WYZE, WQXI.

Capitol is distributing 15,000 color streamers for the package calling it the "funniest album since the 'First Family.'"

NARA LOOKS TO RECORD CONVENTION WITH DRIVE

NEW YORK—The 1966 convention of the National Association of Radio Announcers will be held here Aug. 11-14 and, to make it the biggest and best convention ever held by the organization, a drive to increase membership to at least 1,500 has been launched.

At an executive board meeting of NARA here Nov. 6-7, it was proposed to bring more radio station executives, artists, songwriters, publishers and other industry people into the organization. Record manufacturers will set up exhibitions and displays at the next convention.

NARA awards for best single record of the year, the best album, the best artist, the best group, the best radio station, and several other presentations will be made at the convention banquet. Jack Waller of WLAK, the first vice-president pro tem host who will meet in December with NARA members to reactivate the New York chapter.

Among those attending the meeting here were Chairman Ken Knight, Vice-Chairman Bill Summers, President Ed Wright, Executive Vice-President Del Shields, E. Rodney Jones, George Nelson, Al Scott, Novella Smith, Burke Johnson, Sgt. Collins, Jobie Martin, John Medlin, Clarence Avant, Jack Gibson, Bob Layne and Buzzie Willis.

One board member came out of the series of meetings with the opinion that the over-all picture "looks pretty good." He said he felt the membership wanted to do the right thing, but were still having to work in the dark. Part of this problem will be solved, the membership feels, by "NARA News," a newsletter edited by Shields. First issue is due within the next two or three weeks. As another effort toward brightening the image of the association, President Wright had planned a series of goodwill tours to visit Los Angeles, Houston, Norfolk and San Francisco.

Dolton's Guitar Instruction Package Now in Japanese

HOLLYWOOD—"Play Guitar With the Ventures" Dolton's first guitar-phonics instruction package, has been released in Japanese. The narration was produced by Toshiba Records, the foreign licensee.

The American album has been a steady climber on the Billboard Top LP survey and is the first instruction album to gain best seller status. The Japanese version is the first foreign language copy.

The guitarists played two concert tours in Japan this year with another set for 1966. A musical documentary titled "The Ventures In Japan" will be released overseas early next year, revealed their manager Stan Wagner. Approximately 25-35 per cent of the group's income will be reflected by Japanese sales.

Wagner said advance orders in Japan for their new Christmas album are in the 200,000 category. The opening riffs leading into traditional holiday songs are based on top 40 hits, making the LP a danceable rock 'n' roll Christmas package.

The managers said that according to Toshiba, the Ventures outsell the Beatles two to one. Wagner offers this explanation: "Music is a universal language and the Japanese people are becoming more Westernized, so its normal and natural for them to grab onto something which has no barriers."

The quartet sold two million singles and one million albums in Japan, according to Wagner. A sidelight company, Mosrite Guitars, owned by the musicians, is distributed in Japan by Yamaha. The Ventures are currently in negotiation for the sale of this company. Because of high duties and tariff, only limited amounts of guitars are shipped to the States, Wagner noted. Mosrite models sell for $398 in the U.S. and for the prohibitive fee of $700 in Japan.

'Tante' Has Uncle at WSDD

HOLLYWOOD—A Chicago station, WSDM, has broken the ice in a major market exposure for the Yiddish comedy spy spoof, "Man From Tante," on Colpix. Mickey Schorr, the station's program director, has informed Bud Katzel, Colpix general manager, that the station is beaming material from the album on a half-hour basis once a night for three weeks. The comedy-minded AM station is using the LP's title as the name for the show.

Locally, Frank Evans featured 30 minutes of the LP on his KGBS show the morning prime time last week. Two other Coast DJ's are reported spinning material. They are KMPC's Gary Owens and KFRC's Dan Sorkin.

AGAC Sets NY Meeting

NEW YORK—The American Guild of Authors and Composers opens its annual Warwick Hotel here Wednesday evening (17) to hear Leonard Whitcup, executive vice-president, report on royalty collections. Annual collections now exceed $2 million.

Whitcup will also report on the publisher auditing program. Miriam Stern, executive secretary, will tell of her talks with French and English writers, music publishers and performance rights officials.

Comedy Spinners Tickle Moneybone

• *Continued from page 1*

Cosby is No. 34; Reprise's "That Was the Year That Was," with Tom Lehrer is No. 87 in its third week on the chart and Mercury's "Now Hear This," with Moms Mabley is in the No. 133 spot in its second week on the chart.

'Poppins' Floods Foreign Mart

HOLLYWOOD—"Mary Poppins" is starting to flood foreign markets. Fifteen thousand copies of the English soundtrack have been sold in Japan with the film opening Dec. 10. In Australia and New Zealand, where the picture is playing, 50,000 and 10,000 copies, respectively, have been sold. In England, the figure is 150,000 and in Canada 125,000. No figures are available yet for France and Germany.

Domestically, 2,125,814 Vista soundtracks were sold as of Nov. 8. Adding two more Oceanic ayland albums, the total U. S. "Poppins" figure was 3,090,000.

Jackie Lee Trek

HOLLYWOOD — Jackie Lee is making his first cross-country junket on behalf of his developing Mirwood single, "The Duck." Vocalist will visit New Orleans, Detroit, Cleveland, San Francisco, Philadelphia, Miami and Washington, D. C.

A sidebar to the new comedy swing is the successful return to laugh LP of Earl Doud, Bob Booker and George Foster, the trio responsible for Vaughn Meader's smash Cadence release, "The First Family" of a few years ago. Doud is co-producer of the "LBJ" disc and Booker and Foster produced the "You Don't Have to Be Jewish" LP. Marvin Brill and Larry Foster who wrote, produced and starred in the "T.A.N.T.E." album, also scored several songs with a Yiddish takeoff of "The First Family" entitled "The Other Family."

Also on the political spoofing end is folk singer Carolyn Hester's new ballad called "Let's Linger at the Bathroom," which Dot plans to include in her next LP.

Chrysler-Lear Tie

• *Continued from page 1*

to the 1966 models but will be available in older cars as well.

Priced Competitively

An RCA Victor Lear Jet sampler tape will accompany each Mopar tape unit installed. A Chrysler spokesman said that "the units will be priced competitively with Ford." The customer will have a choice between a cartridge player only and a radio combination with the tape machine.

In bringing Chrysler into its fold, Lear Jet now has the second major automotive manufacturer embracing it, substantially bolstering its position in the car tape field system. Lear Jet had concluded an agreement with the Ford Motor Co. earlier this year whereby the full Ford line would offer the Lear Jet 8-track player. The addition of the Chrysler lines further broadens the market for Lear Jet cartridges.

Motorola Playback

Motorola builds Ford's playbacks while Lear Jet is making the machines for Chrysler. Lear Jet will ship the equipment directly to the Chrysler dealers.

A Chrysler Motors executive told Billboard that "the great success Ford is enjoying with its stereo tape equipment has prompted us to move immediately rather than wait for the 1967 models." By making the units available as dealer-installed accessories, Chrysler is able to cash in on the new model market.

Each tape machine sold will include tape cartridge catalogs listing RCA Victor's releases, and those issued by Larry Finley's International Tape Cartridge Corp. According to Chrysler, cartridges will be available to those car dealers who wish to handle them.

Sears 8-Track Players

• *Continued from page 1*

ITCC has a non-exclusive contract to tape the music of approximately 40 record companies.

RCA, which is supplying the Ford Motor Co. with Lear Jet cartridges for 1966 automobiles carrying factory installed tape playback equipment, also has a catalog of 175 titles for sale to consumers. Sears will sell the RCA cartridge as well as ITCC's line.

Sears entry into the field is expected to establish the mail-order house as the leading retail supplier of autotapes.

While the Lear Jet system is off and running and received another boost from Chrysler's move, some record firms still prefer the Orttronics system which has nearly a 5-cent royalty on cartridge sales as opposed to Lear Jet's cents.

Sears will sell the Orttronics playback equipment for $69.95 (mono—which will use the car radio speaker) and $89.95 (stereo—which will come with speakers that will sell for an additional $9 a pair).

Lear's radio-tape player combination will sell for approximately $150. Company spokesmen say that this unit will be manufactured by Lear, rather than by Motorola which is making the Ford equipment.

Cartridges for the units will sell at prices ranging from $2.98 to $5.98. Lear cartridges will be available only through ITCC, but Ampex Co. has indicated that they will soon begin preparing tapes to be used with the Orttronics machine. Ampex further announced their plans to build a tape player for home use which will play Orttronics cartridges. Lear is also manufacturing a home unit, and both are expected to hit the market around the first of the year. The Lear model will be stereo, while the Ampex, while Ampex claims their instrument will allow users to record cartridges as well as play them.

DISNEYLAND EXPANDS SERIES

HOLLYWOOD — Disneyland has expanded its classical series of educational albums with the creation of "Great Ballets and Other Stories" and "Great Piano Concertos and Their Composers." The two new LP's bow in January, replete with four-color booklets.

The classical series was begun three years ago with "Great Composers" and followed by "Great Operatic Overtures," both still active catalog products.

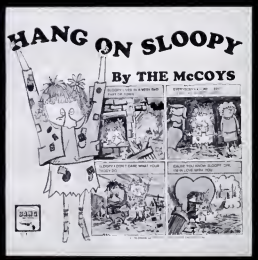
BANG HAS

FEVER

...IT'S CONTAGEOUS...BUY

THE McCOYS

BANG 511



HANG ON SLOOPY

NOW A HIT SELLING ALBUM

BANG LP 212

INCLUDES "FEVER"

A FELDMAN, GOLDSTIEN, GOTTEHRER PRODUCTION

BANG RECORDS

....."and we're still not tired"
the gang at bang

1650 Broadway, New York, N. Y. 10019 (212) LT 1-3747

Pop Artists Earning A-Plusses

NEW YORK — The college circuit is proving to be a big exposure medium for an expanding variety of record talent this year—witness the movement of even such pop artists as John Gary, Victor Borge, Nancy Wilson, and Jay and the Americans.

John Gary, along with the Osmond Brothers, the Louis Jordan Tympani Five, Roger Ray, and Frankie Masters orchestra played to 14,500 in four performances Oct. 22-23 at Purdue University, Lafayette, Ind. Billboard campus correspondent Neil B. Mahrer said at the performance he reviewed the Osmond Brothers were called back for encores several times and the audience "applauded wildly for John Gary."

On Oct. 22 at Seton Hall University, South Orange, N. J., Victor Borge performed to 2,743, said correspondent John P. Gallagher, and Borge "showed that he is not only a master musician but also a superb comedian."

Approximately 10,000 saw an Oct. 29 show that featured Nancy Wilson and Jay and the Americans at Southern Illinois University, Carbondale, Ill. Miss Wilson received a standing ovation for her efforts, said correspondent Tom North.

Glen Yarbrough at the University of North Dakota, Grand Forks, on Oct. 26 performed to 2,000, said correspondent Steve R. Smirnoff, and was "excellent. Never have I heard such a crowd applaud so loudly for so long."

Newhart Draws

Correspondent Joyce LaFollette at East Tennessee State University, Johnson City, Tenn., reported that on Oct. 15 Bob Newhart drew 4,600 who "were enthusiastic about Newhart's appearance and the Village Stompers did extremely well." Marilyn Aiken, of the Music Mark, reports she sold three albums by Newhart and two by the Village Stompers in the week after the show.

Glenn Yarbrough only drew a crowd of 700 at an Oct. 2 show at West Virginia University, Morgantown, said correspondent Robert C. Welling. But Yarbrough's "variety of selections from ballads to up-tempo went over well with those present. Of course, 'Baby Rain Must Fall' got the best response. Biff Rose, a comedian on the same bill, went over quite well because he adapted his jokes to the campus." The Marshall Record Shop sold all three albums by Yarbrough that they had in stock as a result of the show and "had calls for others, but customers did not follow through with purchases."

Castaways Score

The Castaways played to 3,100 Oct. 16 at Washburn University, Topeka, Kan., and correspondent Jack Miller said the audience reacted very good, especially to their "Liar Liar" song. "The record picked up slightly at the Katz record store," said Miller, "but for the most part the record has been and gone in this area."

Glenn Yarbrough failed to show up Sept. 30 in Dayton, Ohio, at the University of Dayton (he was reportedly lost at sea), but Ian and Sylvia, along with the Newcomers, Phantom drew 850 on Oct. 12 for a performance and their instrumental jazz improvisations scored well. "Their style of group singing was not appreciated well at all, while their solo songs did very well." No sales action on their records, however, was reported by the Records Center in Plattsburg.

Sue's Murray Scores R&B Station for Blue-Eyed Tint

NEW YORK — It's growing harder and harder to get r&b records played on r&b stations, according to Sue Records chief Juggy Murray. "The reason is these stations are leaning a lot toward format in order to compete with pop stations." This was brought about, he thought, by pop stations playing r&b product . . . "they had to play it because the kids wanted it."

So, to compete, r&b are playing blue-eyed soul, he said. And blue-eyed soul is successful in both the r&b market and the pop market because people are beginning to realize "the world has no corners. It isn't blues itself that's changing . . . what authentic music does this station have that isn't based on blues? It's just that the world is improving."

That's why Murray feels great respect and hope for the National Association of Radio Announcers. He said it was time the r&b disk jockeys received the recognition they deserved. "Where else can an r&b record company go to get exposure for a new record?"

Sue Records is presently undergoing expansion; Murray is constructing a new sound studio in the 265 West 54th Street building. Previously Sue product was recorded in outside studios. Newest product out on Sue includes Ike and Tina Turner's "Two's a Couple," Baby Washington's "No Time for Pity" and Eddie and Ernie's "Outcasts."

Price, Quality of Budget Labels

• Continued from page 3

uct banked on obscure names and schlock material. However, groups like the Living Strings made their reputations on a budget line, RCA's Camden.

Top Names

And 18 months ago, when Pickwick introduced Hilltop, its $1.98 country line, it featured names like Johnny Horton, Buck Owens, Johnny Tillotson, Ferlin Husky and the late Patsy Cline.

Later Pickwick began a "de luxe" budget line, Crown, which pegged to sell at $2 mono and $2.50 stereo. For material the label entered into a deal with Capitol, Warner Bros., Roulette, Reprise, ABC-Paramount, Everest and Jubilee, leasing product from their catalogs and repackaging it.

Names like Sammy Davis, Jack Jones, Nelson Riddle, Billy May and Jonah Jones were added to the roster.

Pickwick has been doing extensive advertising and promotion on Pickwick/33.

According to Leslie, "It's hard to do these things in the budget (99-cent) field. We have to watch every fraction of a cent of cost. And if you make one bad decision and you overproduce on a stiff, your profit for the year can be wiped out. At the higher economy price level, you can afford to do things right and employ many of the more normal marketing tools."

"Our surveys have convinced us that the former 99-cent album customer has become more sophisticated and more affluent and will move up to the $1.98 monaural and $2.49 stereo if the product is good enough."

Ray Clark, RCA Victor executive, said that 50 per cent of the line's catalog is material never before released on any other label. He added that packaging for Camden costs more than RCA Victor packaging, with aluminum-foil backgrounds and five-color albums.

Victor's classical budget line, Victrola, features all new releases and all in stereo.

The Camden line lists for $1.89 mono and $2.39 stereo, while the Victrola line goes for $2.39 mono and $2.89 stereo.

Vanguard's budget line, Everyman, is wholly classical, but Herb Corsack, sales manager, said the label is considering adding jazz albums to the line.

List price is $1.89 for both monaural and stereo. Corsack feels that you can't produce a good record for much less. He also feels that the 99-cent merchandise appeals to the non-record buyer, not the impulse rather than desire to own the record.

London's budget line, Richmond, has a $1.89 mono and $2.39 stereo list on its classical albums. The label is reportedly considering expansion into other budget fields after the first of the year.

Mercury has two budget lines —Wing for classical and pop, and Cumberland for country. The line lists for $1.98 mono and $2.98 stereo. Classical material is fresh, recorded in Europe.

Disneyland Storydisks Ring Bells

HOLLYWOOD—The initial run of 40,000 copies each of eight new Disneyland seven-inch 33⅓ storydisks has been sold out, reports music division president Jimmy Johnson. The company has 320,000 additional LP's on the presses to supply the demand for the new product.

The $1 package offers a complete story on one side of the disk, duplicated word-for-word in an accompanying four-color book, with songs from a Disney film on the record's other side. It is the first time Disney has offered a storybook with a seven-inch 33⅓ disk.

The company's established $3.79 Storyteller series is a 12-inch album, but the material is not exactly duplicated on record and in the booklet.

Johnson says field reaction for the new little LP indicates the price and product are both right. The packages are aimed at the pre-school-kindergarten crowd and Johnson claims the products can improve a child's reading skills through hearing and seeing the words simultaneously.

For the Speed

Johnson has been one of the leading exponents of a one-speed industry, thus the records are the long-play speed. "For pop singles to be a success," he said in his new Glendale offices, "you have to have complete industry co-operation. But with this kind of product, we can go our own way."

The company will hold down releasing any additional titles until next summer, but Johnson envisions 40 packets in the series.

On his recent trip to Japan, Australia and New Zealand, the executive showed the little LP's to his licensees in Australia and New Zealand deciding to import the complete package and the Japanese considering a foreign language reproduction. EMI, Disney's United Kingdom licensee, is also considering producing the series overseas.

Four of the first eight packets feature Disney music: "Mary Poppins," "Sleeping Beauty," "Peter Pan & Wendy," and "Cinderella." A single voice narrates the story which is illustrated in the booklet. When a bell rings, the child turns the page.

Storybook - record combinations are not new to the industry. Golden Records having a 69-cent 45 with a story on both sides of the disk. And Capitol's old record reader series was a two-disk 78 r.p.m. set with the book's text the same as on the record.

Teen TV Rating Studies Scored

• Continued from page 1

ductions, said advertisers don't realize that the heavy expenditure by the big beat is among the 9 to 12 age group. Beyond that, older teens, by 17, have spread out to include a taste for show tunes, and other kinds of popular and even classical music. Variety increases still more as they go into the 20's. A survey of a Thaxton show he includes konkie humor, and some standards among the teen-beat hits) showed an audience range from 18 to 39, in Los Angeles.

Thaxton says his viewers are predominantly young women, with a median age of 25. The screamers are the 9 to 13-year-old girls—very few boys. The 17-year-olds object to screaming—they want to hear the music, said Thaxton. He reminds TV advertisers that Elvis is now 30, and his fans are in their 20's—former screamers. The beat has reigned much the same fundamental form that it has today, for over a decade. This segment of 20-some year olds, young marrieds, have about the same taste in music but have added more.

Market a Bonanza

Frank Tuoti pointed out that RCA Electronics has found the young adult market of 18 to 25-year-olds is a $34 million a year market. WPIX-TV is not afraid to schedule its young-adult music and dance shows opposite network programming in the prime time hour of 7:30 to 8:30—and pull in general advertising, said Tuoti.

The trick is to take an "adult approach" in promoting TV record and dance shows, even though the actual programming is made up of teen-aged talent. The general advertiser is prejudiced and must be convinced that the teen-age show attracts a wide age range. In fact, Tuoti and Thaxton and McHugh said they avoid using the word teen-age in connection with the shows.

TV consultant McHugh told the BPA assemblage of radio and TV promotion and advertising managers that television was missing the boat. "You did not find youth," he said to radio broadcasters, "youth found you when television came along." Only a few, like Dick Clark and Thaxton, realized the potential for the young-adult record talent and dance show on TV.

Taken For Granted

Not only is there a lack of breakout by raters and researchers on various demographic characteristics of the young TV audience segment, but too much is taken for granted on musical wants of the adult. Musical taste runs the gamut, and unlike the young, it is carried over into the young-adults who grow accustomed to the newest sound and enjoy it. "It is a myth that adults truly mourned the passing of the big bands," said McHugh. "The bands went out because adults themselves did not care enough to keep them around."

He urged more skepticism when adults invariably sigh sentimentally for the tunes popular in their early record-buying days, if they are asked what kind of music they like. A top rating for a Lloyd Thaxton show came out of Tampa, Fla., where most residents are of retiring age, it was pointed out.

Broadcasters Promotions Association is now in its ninth year. Attendance at its annual seminars has reached over 400 promotion, sales and advertising personnel from radio and TV stations rating firms and agencies. BPA's main aim at this point is to get the promotion man a place at the management table in broadcasting. Newly elected president for 1966 is Casey Cobimbo, promotion manager for WFAA-AM-FM-TV, Dallas, Tex.

Attend Col. Session

HOLLYWOOD—Columbia's Coast a&r staff flew to New York last week to attend the label's annual producers meeting. The sessions were co-ducted by vice-president Bill Gallagher.

Discount Contest

PASADENA, Calif. — The Discount Record Center's recently opened location here is sparking competition among local retailers. The new store is the chain's sixth outlet in the Los Angeles area and is located at 463 E. Colorado Boulevard. Other stores are in Hollywood, Los Angeles, Beverly Hills, Studio City and Westwood.



A Power-Packed Pair!

The Fortunes

HERE IT COMES AGAIN

#9798

PRESS records

Division of London Records

Them

MYSTIC EYES

#9796

parrot

This One

DOPX-GUB-EJAR

A DIVISION OF LONDON RECORDS, INC

ADVERTISEMENT

TAPE CARTRIDGE TIPS

by Larry Finley

We are taking double the amount of space today to render a service which, we feel, is greatly needed.

Each morning's mail brings inquiries from readers of BILLBOARD asking whether or not ITCC can supply them with play-back units for stereo tape cartridges. ITCC is NOT in the equipment business as we wish to remain in a position to be able to supply manufacturers and importers of sets (as well as dealers and distributors) with our catalog of 42 name labels in both four and eight track cartridges.

We will not recommend any specific importer or manufacturer of play-back units, but we are pleased to list the following who can answer your inquiries:

EIGHT TRACK

Lear Jet Corporation
Lear Stereo Division
13131 Lyndon Avenue
Detroit, Michigan 48227

Orntronics, Inc.
309 Williamson Avenue/
P.O. Box 27
Opelika, Alabama

FOUR TRACK

Automatic Radio Manufacturing Company
2 Main Street
Melrose, Massachusetts

Autostereo, Inc.
14617 Keswick Street
Van Nuys, California

Cinematic Ltd.
663 Fifth Avenue
New York, New York

Craig Panorama, Inc.
3412 So. LaCienega Boulevard
Los Angeles, California

Metra Electronics
660 McDonald Avenue
Brooklyn, New York

Metropolitan Importers and Exporters
6009 West Pico Blvd.
Los Angeles, California

Muntz Stereo Pak, Inc.
7219 West Sunset
Los Angeles, California

Quality Audionics Inc.
3 West 55 Street
New York, New York

SJB, Inc.
1319 East Washington Boulevard
Los Angeles, California

Taiko Corporation
5411 So. Figueroa Street
Los Angeles, California
90037

Telepro Industries, Inc.
Cherry Hill Industrial Centre
Cherry Hill, New Jersey

Transit-Play
901 E. Clements Bridge Road
Runnemede, New Jersey

TransWorld, Inc.
717 Elise
Metairie, Louisiana

Viking Auto Tape
9600 Aldrich Avenue So.
Minneapolis, Minnesota

Some of the above companies are in the music as well as the equipment business, but we'd like to sell you our music!

INTERNATIONAL TAPE CARTRIDGE CORPORATION
1290 Avenue of the Americas
New York, New York 10019
212: 265-4485

Complete line of stereo tape cartridges priced at $2.98, $3.98 $4.98, $5.98 and up.

THE JAZZ BEAT

By ELIOT TIEGEL

The Soul of Religion

This is the year that a startling, abject development occurred: Jazz and the Mass met in uncompromising tems. With bridled trepidation, RCA Victor released an album created by jazz musicians Paul Horn and Lalo Schifrin titled "Jazz Suite on the Mass Texts." The project was the first combining jazz techniques with the centuries old Mass form.

Several weeks after the album's release, Horn sat in the quiet of his Horseshoe Canyon Drive home in the hills of Los Angeles and reflected that the LP had not caused as much controversy as he had anticipated.

However, he admitted, when he appeared on a radio show to discuss the project, he was barraged with calls from irate listeners. A good many were shocked at the union of jazz with the liturgy, Paul related. "One man, a Baptist minister, called jazz the music of the devil. The album shocked these people's basic concepts. The fact that jazz was associated with religious music was offensive to them, primarily because of their poor association with jazz. Perhaps the album can broaden their thoughts. Jazz certainly has become more sophisticated over the past 20 years."

An interesting sidelight about the project is that Horn and Schifrin, an Argentinian, are both Jewish. Of their eight selections, three are instrumental. Half the music is written; half is improvised. A large vocal chorus sings sections of the new English text, which was cleared by Rome authorities in October. The chorus sings Gregorian chant style since Horn and Schifrin sought to retain a historic flavor in the music.

The creators were originally going to call the music Jazz Mass, but this idea was overruled. The album was given to Catholic Church officials in New York for scrutinization and suggestions. A monsignor in charge of music vetoed the Jazz Mass name, stating it was a jazz setting on the Mass, which proved a more workable title.

In Horn's opinion of the package's eight tracks, the "Credo" is the most compelling and controversial. It is unique because of the frenetic building of the voices until they explode with unconfortable starkness. Horn explained this movement as representing "souls in anguish." "Over the years a feeling of reverence has been associated with religious music," he said. "But who is to say that people can't cry out in anguish and still love God? The boly rollers have been doing this for years.

"Our vision is that this interpretation of religious music is more meaningful. This section moves people. It has a strong emotional content simply because this is the way we imagine the situation."

Composer Schifrin took three weeks to write the eight pieces. When it came time to record the music, the musicians decided to create a reverent feeling in the studio. Lights were eliminated except on the music stands and this darkness affected the 28 musicians working on the project. "They realized the seriousness of the project and the challenge," Horn recalled.

The public airing for the Mass took place Sunday, Nov. 14, at the University of Southern California Methodist Church. Students were used in the chorus and in the brass section along with Horn's group. In analyzing the current interest in liturgical music by Horn, Vince Guaraldi, Fred Katz, Mary Lou Williams and Duke Ellington, Horn says it's a natural development for jazz which is breaking out of its regimented environments.

SOLOS: The sixth annual Villanova Intercollegiate Jazz Festival

(Continued on page 52)

20 Grand Bows New Country Label

DETROIT — 20 Grand Records has been announced by Golden World Records to concentrate on country music product. Chuck Wood, general manager Shelley Haims will handle all a&r sessions for the new label. Artists on the first 20 Grand release will include the Parish Sisters, Forrest Green and Frankie Meadows and the Meadowlarks.

Golden World has also reactivated its Volkano Records label, headed by John Rhys. First product release will include LittleJohn and Tony, the Classmen and Bob Santa Maria.

YOUNG'S DISK A HOT MOVER

HOLLYWOOD — Dot Records claims moving 300,000 copies in less than two weeks of its recently purchased master, "One Has My Name," by Barry Young. President Randy Wood said the single purchased from Larchmont Productions broke first in Boston with the following distributor orders: Chicago —25,000; St. Louis—16,000; Detroit—16,000; Nashville—11,000 and L. A.—6,000.

DECCA POSTS EARNINGS GAIN

NEW YORK — Consolidated net earnings of Decca Records, Inc., for the first nine months of this year were $5,649,874, equal to $3.70 a share, a substantial increase over the $3,878,581 and $2.54 a share for the comparable period in 1964. The figures include the operation of the subsidiary Universal Pictures.

Monument Master

NASHVILLE — Monument Records has picked up the master of "Soldier's Prayer in Viet Nam" by Don Reno and Benny Martin for national release. The record was acquired from Antana Records, according to Monument chief Fred Foster. Both of the artists have now been signed by Monument as part of the label's deeper involvement in the country music field.

RIAA Meeting

BEVERLY HILLS—The RIAA holds its annual West Coast directors meeting here Tuesday (16) at the Beverly Hills Hotel. Morning and afternoon sessions are scheduled with East Coast members flying here for the confab.

Cole Benefit on Coast Dec. 10

LOS ANGELES—The first West Coast benefit for the Nat Cole Cancer Foundation will take place on Dec. 10 at the Music Center. Tickets will be scaled from $5 to $100.

Lining up the show is Gamut Productions which has already set Juliet Prowse, Nancy Wilson, Gogi Grant, the Les Brown Chorale, Nelson Riddle's orchestra and the Kreeft Marionettes. Additional talent will be announced.

Prior to the show, a visual presentation of highlights of the late singer's life will be shown.

Costello Replaces Block in Col. Sales

HOLLYWOOD — Del Costello will replace Gene Block as Columbia's Western regional sales manager. He was formerly the district manager covering Washington, Oregon and Northern California. Moving into Costello's slot, will be Ted Rosenberg, Columbia's Los Angeles branch manager.

Block recently resigned to join Warner Bros.-Reprise. Costello will work in Los Angeles two weeks out of every four. Costello now operates out of San Francisco.

LAZY, MAN!

Got a national record promotion chief who won't travel? Won't think up or try new techniques? Wears out the seat of his pants; but not the soles of his shoes?

Replace him with alert, energetic, experienced, enthusiastic, unmarried-free to travel, dynamo with industry-wide contacts. Have him call on you with a mind full of ideas, mindful of your problems.

(My mother knows of this ad!)

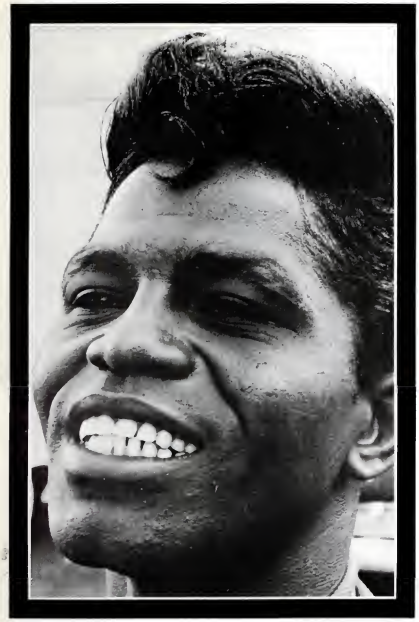
Box 450, Billboard
165 W. 46th St.
N. Y. C.

Theatre Arts Building

Locate your new offices where your clients expect to find you. Establish yourself in a modern air conditioned building traditionally associated with the theatre, from the Schuberts to Actors Equity. 228 W. 47th. Full floors, 30 x 81 available.

Wm. A. White & Sons
James Prior (212) MU 2-2300

HEADING FOR THE TOP
C. C. RIDER
b/w
THAT LITTLE GIRL OF MINE
Bobby Powell
Whit 714
DJ's—For Sample Copies Contact:
JEWEL-PAULA RECORDS
728 Texas Street
Shreveport, Louisiana



JAMES BROWN

"MR. DYNAMITE"

PERSONAL MANAGEMENT:
Ben Bart

BOOKINGS:
UNIVERSAL ATTRACTIONS,
200 W. 57th Street,
New York, N. Y.

KING RECORDS, INC.
1540 BREWSTER AVE., CINCINNATI 7, OHIO

Dylan in Pub Field; Artie Mogull Mgr.

NEW YORK—Bob Dylan and his manager Al Grossman have branched into the music publishing business. Their new firm, which will be called Bob Dylan Words and Music, will be managed by Artie Mogull, who left an executive post at Music Publishers Holding Corp. last week to take over the new assignment.

In addition to running Bob Dylan Words and Music, Mogull has launched two music publishing firms of his own. One will be Callee Music (ASCAP) and the other, Albet Music (BMI). Mogull will also be in the disk business with a label called General International Corp. Mogull is partnered with Alan Lorbar in the disk operation. Their first release was "One Too Many Mornings," by Erik. The General International Corp. releases will be distributed by Amy-Mala.

The publishing firm formed by Dylan and Grossman will hold the new songs written by Dylan. For the past three years, Dylan's material has been published by Music Publishers Holding Corp. A top folk songwriter, Dylan has had more than 237 of his MPHC copyrights recorded. He was brought into the MPHC complex by Mogull as were Peter, Paul and Mary, Gordon Lightfoot and Ian and Sylvia.

In addition to managing Dylan, Grossman handles such other folk artists as Peter, Paul and Mary, Ian and Sylvia, Odetta and Gordon Lightfoot.

OPERATIONS/ OFFICE MANAGER

for well-established, fast-moving, big volume independent record distributorship. Must have heavy bookkeeping / accounting experience, plus intimate knowledge of independent record business at distributor level. Excellent future. San Francisco market. Reply with resume, salary open.

BOX A-283
THE BILLBOARD
1520 N. Gower St.
Hollywood, Calif. 90028

Ferrara, Fresco Form Deblyn

NEW YORK — Songwriter Jerry Ferrara and Joe Fresco have launched a new label, Deblyn Records, with headquarters at 380 Main, East Orange, N. J. First release is "Christmas Time Is Near" b/w "Jingle Bells," featuring five-year-old Debra Ferrara.

The label has already signed 10 local artists. Besides single product, the firm plans to release some albums after the first of the year.

A Pulsebeat in the Blackness

• Continued from page 4

first started, "we couldn't figure out what was happening. We were in the dark, but lights were still on across the street," said a station spokesman. WNEW's transmitter is in New Jersey, which was not affected by the power loss. The studio control board operated on battery during the blackout.

WJRZ Unaffected

WJRZ, the country music station located in Newark, N. J., was unaffected by the power loss and kept the people in the New York City area informed regarding national news. It is one of the few stations in the area with major teletype news service. The station played no music for six hours and fed news of the blackout to the rest of the nation.

WABC, New York rock 'n' roll outlet, was off the air about 15 minutes or less, according to program director Rick Sklar. Setting up a staff at the transmitter in New Jersey as well as the studios in Manhattan, the station carried through with news through both facilities until resuming regular programming at 3:45 a.m. Wednesday. Like most of the other New York stations, the outlet made use of candlelights and telephones. Capitalizing on the blackout, WABC is now running a contest asking for the 25 most-outlandish reasons for the power failure. Prizes will be transistor radios.

Auxiliary Power

WWRL, New York's major r&b station, went to auxiliary power and taped music, said general manager Frank Ward. Then Ward and several others went to the main transmitter in New Jersey to resume programming with information and music. "In the tradition of good radio, my staff showed up to the transmitter without being summoned. We spent the night trying to keep people calm and cool."

WDRL in Hartford, Conn., was off the air for 20-25 minutes, but claims to be the first station in the area to get on the air with an explanation of what was happening. Assistant general manager Charlie Parker said that the station mobilized the entire staff and everybody got onto the air. The station used telephone calls all across the nation to find out what was going on, contacting sister stations WWTC, Minneapolis; KGIL, San Fernando Valley, Calif.; and KKHI, San Francisco; plus several other stations.

Call to Jaeger

One of the telephone calls was to John Jaeger, vice-president of the Buckley-Jaeger Broadcasting Corp., who was stranded on the 19th floor of his Manhattan office. Jaeger went on the air with details of what was happening from his view at his office window. Parker said that a WDRL mobile unit contacted Conn. Governor John Dempsey at his home and found Dempsey keeping in touch by listening to a transistor.

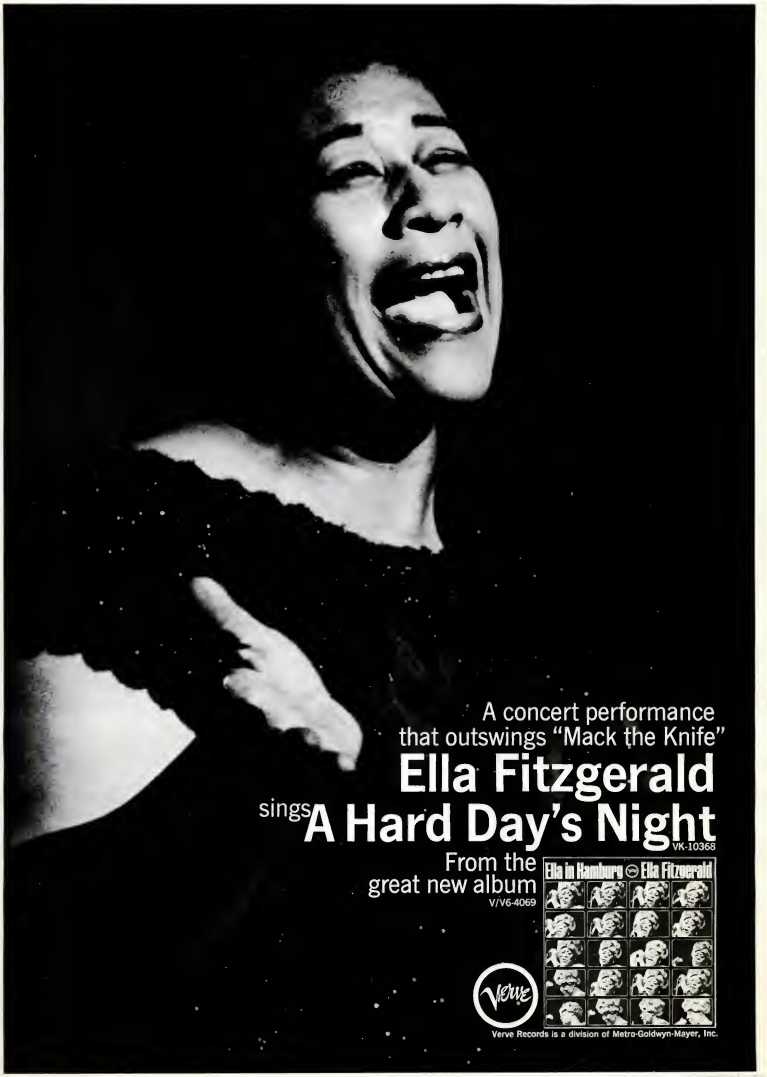
WTRY, Albany-Troy-Schenectady, N. Y., was off the air less than 30 seconds. Program director Lee Gray, who was on the air at the time, ran out to a mobile unit after he put on an auxiliary generator and a standby tape at the transmitter. At the mobile unit he took over broadcasting again. Here is how two competitors joined forces in the public interest in the emergency: WOKO, an ABC affiliate in the Albany-Troy-Schenectady area, was off the air, so they supplied WTRY with ABC news. Later WTRY was able to return the favor by feeding news out to ABC operations. WTRY resumed regular broadcasting about 9 p.m., power came on in the area there about 8:50 p.m. Tuesday. The station had five mobile units operating during the crisis, plus a helicopter. For its tremendous efforts in the blackout, WTRY received a complimentary telephone call from the LBJ Ranch in Texas Wednesday.

Off Air 6 Minutes

WFAS, White Plains, N. Y., was off the air about six or seven minutes. Power came on in the area about 2 a.m. Wednesday, but the station stayed on auxiliary power until 2:30 a.m. The station was fed outside news from sister station WDOK, Cleveland, while covering the local scene itself through midnight, when it resumed music programming.

WMEX, Boston, was off the air for a short time, said program director Mel Miller. The station provided a conglomeration of news and music. "We thought we did a pretty good job." The station returned to its regular programming about 1 a.m. Wednesday.




A concert performance
that outswings "Mack the Knife"
Ella Fitzgerald
sings A Hard Day's Night
VK-10368
From the
great new album
V/V6-4069
Ella in Hamburg
Ella Fitzgerald
VERVE
Verve Records is a division of Metro-Goldwyn-Mayer, Inc.

TOP SELLERS IN TOP MARKETS



This chart is based upon territorial sales of the Top 40 single records as reported by retail stores in 15 Top markets.

(TW) THIS WEEK (LW) LAST WEEK

BALTIMORE

TW	LW	TITLE, Artist, Label & No.
1	7	BESCHE ME—Fontella Bass, Checker 1120
2	3	GET OFF OF MY CLOUD—Rolling Stones, London 9792
3	1	I HEAR A SYMPHONY—Supremes, Motown 1083
4	6	LET'S HANG ON—4 Seasons, Philips 40317
5	10	1-2-3—Len Barry, Decca 31827
6	5	A LOVER'S CONCERTO—Toys, DynoVoice 229
7	4	TOO'VE THE ONE—Vogues, Co & Ca 229
8	9	MY GIRL HAS GONE—Miracles, Tamla 54133
9	29	PUPPETS ON A STRING—Elvis Presley, RCA Victor 47-9050
10	23	YOU HAS MY NAME—Barry Young, Dot 16756
11	21	KISS AWAY—Kenny Dee, Diamond 191
12	12	MY HEART—Temptations, Gordy 7047
13	23	MAKE THE WORLD GO AWAY—Eddy Arnold, RCA Victor 47-9060
14	17	DO YOU LOVE ME—Contours, MGM 13379
15	13	RUN, RUN, RUN—Newbeats, Hickory 1332
16	19	HARLEM NOCTURNE—Viscounts, Amy 940
17	18	I'VE GOT LOVE I FEEL GOOD—James Lewis & the Peptones, Scepter 1257
18	8	AIN'T THAT PECULIAR—Marvin Gaye, Tamla 54133
19	20	MY GIRL—Jon Cory, Ashwell 3301
20	30	BEAUTIFUL SIGH—Joe Graves, Parkway 964
21	16	I GOT SOMEONE—Mo De Fontella Bass—Martha & the Vandellas, Gordy 7045
22	11	IT CAN'T BACK—Jr. Walker & the Stars, Soul 35013
23	39	TWIST AND TWIRL—Bryds, Columbia 43424
24	27	LET'S MOVE & GROOVE (Together)—Johnny Nash, JAD 1002
25	14	I'M A MAN—Yardbirds, MGM 13410
26	34	YESTERDAY—Easton, Capitol 5490
27	15	POSSIBLY 4TH STREET—Bob Dylan, Columbia 43309
—	—	I CAN NEVER GO HOME ANYMORE—Shangri-Las, Red Bird 043
29	30	SOMEWHERE—Bay "C", Black Hawk 13101
—	—	OVER AND OVER—Dave Clark Five, Epic 9965
31	31	TOO HOT TO HOSS TOOM LOVE AWAT—Sirkia, Tamla 54122
32	—	SOMETHING ABOUT YOU—Four Tops, Motown 1084
33	24	LET'S TWIST AGAIN—Checker, Parkway 964
34	—	ENGLAND SWINGS—Roger Miller, Smash 2010
35	28	A TASTE OF HONEY—Herb Alpert & the Tijuana Brass, A&M 775
36	39	LET THE TIMES ROLL—Ray Orbison, Monument 45-1000
37	37	NEW BREED—Jimmy Haldeby, Diplomacy 509
38	25	I'M THE ONE TO HURT YOU—James Ray, Vee Jay 6018
39	33	STAND BY ME—Earl Grant, Decca 31654
40	35	YESTERDAY—Ray Charles, Tangerine, Scepter 12114

BOSTON

TW	LW	
1	6	SOUND OF SILENCE—Simon & Garfunkel, Columbia 43295
2	3	I HEAR A SYMPHONY—Supremes, Motown 1083
3	7	LET'S HANG ON—4 Seasons, Philips 40317
4	1	GET OFF OF MY CLOUD—Rolling Stones, London 9792
5	2	1-2-3—Len Barry, Decca 31827
6	5	ONE HAS MY NAME—Barry Young, Dot 16756
7	13	TWIRL TWIRL TWIRL—Bryds, Columbia 43424
8	9	EVERYONE'S GONE TO THE MOON—Jonathan King, Parrot 9774
9	9	RUN, BABY RUN—Newbeats, Hickory 1332
10	10	BESCHE ME—Fontella Bass, Checker 1120
11	4	A TASTE OF HONEY—Herb Alpert & the Tijuana Brass, A&M 775
12	12	PIED PIPER—Changin' Tines, Philips 40320
13	8	YOU'VE THE ONE—Vogues, Co & Ca 229
14	20	HAT THE RIKE OF PARADISE FLY UP TOUS NOSE—Sir Douglas Quintet, Tribe 8303—Smash 42048
15	30	MAKE THE WORLD GO AWAY—Eddy Arnold, RCA Victor 47-9060
16	11	MY GIRL—Miracles, Tamla 54133
17	—	I GOT YOU (I Feel Good)—James Brown, King 6015
18	—	SOMETHING ABOUT YOU—Four Tops, Motown 1084
19	—	SUNDAY AND ME—Jay & the Americans, United Artists 50109
20	—	I KNEW YOU WHEN—Billy Joe Royal, Columbia 43299
21	—	CRAWLING BACK—Boy Orisson, MGM 13410
22	14	TOO HOT TO HOSS TOOM LOVE AWAT—Sirkia, Tamla 54122
23	15	EVERYBOOT LOVES A CLOWN—Gary Lewis & the Playboys, Liberty 55815
24	17	AIN'T THAT PECULIAR—Marvin Gaye, Tamla 54133
25	17	SAY SOMETHING FUNNY—Patty Duke, United Artists 50109
26	31	I CAN NEVER BO HOME ANYMOBE—Shangri-Las, Red Bird 043
27	33	I WILL—Dean Martin, Reprise 0415
28	19	YESTERDAY—Miles, Capitol 5490
29	19	ROUND EVERY CORNER—Petula Clark, Warner Bros. 5796
—	—	A SOUND SIKE—Neil Harrison, London 9795
—	—	OVER AND OVER—Dave Clark Five, Epic 9965
—	—	I'M THE ONE TO HURT YOU—Ernest Ashworth—Bobby Goldsboro, United Artists 908
33	27	I'M A MAN—Yardbirds, Epic 9757
34	37	POSSIBLY 4TH STREET—Bob Dylan, Columbia 43309
35	34	MAKE ME TOOK BABY—Barbara Lewis, Atlantic 2300
36	36	PUPPET ON A STRING—Elvis Presley, RCA Victor 47-9050
37	—	Autumn '66
38	—	LET'S MOVE & GROOVE—Fortunes, Press 9798
39	—	PUPPET ON A STRING—Elvis, RCA Victor 0650
40	—	DON'T THINK TWICE—Wonder Who?, Philips 40324

CHICAGO

TW	LW	
1	3	KEEP ON DANCING—Gentrys, MGM 13379
2	1	A LOVER'S CONCERTO—Toys, DynoVoice 229
3	2	GET OFF OF MY CLOUD—Rolling Stones, London 9792
4	5	LOOK THROUGH ANY WINDOW—Hollies, Imperial 66134
5	4	LIAR, LIAR—Castaways, Soma 1433
6	4	YOU'VE THE ONE—Vogues, Co & Ca 229
7	15	1-2-3—Len Barry, Decca 31827
8	8	I HEAR A SYMPHONY—Supremes, Motown 1083
9	14	MAKE ME TOOK BABY—Barbara Lewis, Atlantic 2300
10	30	A TASTE OF HONEY—Herb Alpert & the Tijuana Brass, A&M 775
11	11	MY GIRL HAS GONE—Miracles, Tamla 54133
12	7	LET'S HANG ON—4 Seasons, Philips 40317
13	6	TESTERDAY—Beatles, Capitol 5498
14	9	LET'S HANG ON—4 Seasons, Philips 40317
15	13	MY BABY—Temptations, Gordy 7047
16	40	I CAN NEVER GO HOME ANYMORE—Shangri-Las, Red Bird 043
17	16	MAKE ME TOOK BABY—Packers, Pure Soul 1107
18	19	AIN'T THAT PECULIAR—Marvin Gaye, Tamla 54122
19	17	EVERYBOOT LOVES A CLOWN—Gary Lewis & the Playboys, Liberty 55815
20	23	CLEO'S BACK—Jr. Walker & the All Stars, Soul 35013
21	21	POSITIVELY 4TH STREET—Bob Dylan, Columbia 43309
22	10	JUST A LITTLE BIT BETTER—Herman's Hermits, MGM 13390
23	24	I KNEW YOU WHEN—Billy Joe Royal, Columbia 43299
24	24	POR YOU—Spellbinders, Columbia 43284
25	32	YOU'VE GOT TO HIDE YOUR LOVE AWAY—Silkie, Fontana 1525
26	26	MAKE ME TOOK BABY—Barbara Lewis, Atlantic 2300
27	34	TUNNI TUNNI TUNNI—Kyrds, Columbia 4542
28	31	CLEO'S BACK—Jr. Walker & the All Stars, Soul 35013
29	38	I HEAR A SYMPHONY—Supremes, Motown 1083
30	28	MICHAEL—C.O.D.'s, Kelimar, 1003
31	35	SEESAW—Don Covay, Atlantic 2301
32	27	I GOT YOU (I Feel Good)—James Brown, King 6015
33	29	I'M THE ONE TO HURT YOU—Ray Head, Back Beat 546
34	33	RESCUE ME—Fontella Bass, Checker 1120
35	37	MISTY—Waterloo, Olym 7220, Columbia 43454
36	39	WHERE HAVE ALL THE FLOWERS GONE—Johnny Rivers, Imperial 66134
37	—	BUT YOUR MIND—Sonny & Cher, Atco 6381
38	—	I'M THE ONE TO HURT YOU—Ernest Ashworth—Bobby Goldsboro, United Artists 908
39	—	YOU WERE ON MY MIND—Crispian St. Peters, MGM 13390
40	—	THE WORLD THROUGH A TEAR—Neil Sedaka, RCA Victor 8657

NEW ORLEANS

TW	LW	
1	3	I GOT YOU (I Feel Good)—James Brown, King 6015
2	1	A LOVER'S CONCERTO—Toys, DynoVoice 229
3	2	RESCUE ME—Fontella Bass, Checker 1120
4	6	I HEAR A SYMPHONY—Supremes, Motown 1083
5	4	AIN'T THAT PECULIAR—Marvin Gaye, Tamla 54112
6	7	TREAT HER RIGHT—Roy Head, Back Beat 546
7	10	SOUL HEAVEN—Dixie Drifter, Roulette 4641
8	11	HANG ON SLOOP—McCoys, Bang 506
9	8	CLEO'S BACK—Jr. Walker & the All Stars, Soul 35013
10	14	EVERYBOOT LOVES A CLOWN—Gary Lewis & the Playboys, Liberty 55815
11	9	RUN, BABY RUN—Newbeats, Hickory 1332
12	15	GET OFF OF MY CLOUD—Rolling Stones, London 9792
13	17	HOLE IN THE WALL—Packers, Pure Soul 1107
14	19	YOU'VE GOT TO HIDE YOUR LOVE AWAY—Wa Five, Atlantic 775
15	20	SEESAW—Don Covay, Atlantic 2301
16	5	A TASTE OF HONEY—Herb Alpert & the Tijuana Brass, A&M 775
17	23	BABY DON'T GO—Sonny & Cher, Reprise 0292
18	—	HUSTY BELLS—Brenda Lee, Decca 31649
19	12	1-2-3—Len Barry, Decca 31827
20	—	DON'T LOOK BACK—Temptations, Gordy 7047
21	—	ONE HAS MY NAME—Barry Dot 16757
22	—	HANG ON SLOOPY—Ramsey Lewis Trio, Cadet 5522
23	—	TUNNI TUNNI TUNNI—Kyrds, Columbia 43454
24	33	MONDAYS SAM—Charlie Rich, Smash 1992
25	31	NUTE ON THE SWELL—Gentry White, Frisco 114
26	—	DOWN THE AISLE—Alex Spearman, White Cliff
27	—	I KNEW YOU WHEN—Billy Joe Royal, Columbia 43290
28	27	RESPECT—Otis Redding, Volt 128
29	40	MAKE ME TOUR BABY—Barbara Lewis, Atlantic 2300
30	—	DON'T FIGHT IT—Wilson Pickett, Atlantic 2306
31	—	ROAD RUNNER—Gents, Liberty 55829
32	—	MAMA'S GOT A BAG OF HER OWN—Anna King, End
33	—	WHERE HAVE ALL THE FLOWERS GONE—Johnny Rivers, Imperial 66134
34	32	JUST A LITTLE BIT BETTER—Herman's Hermits, MGM 13390
35	36	HOUSTON—Dean Martin, Reprise 0292
36	—	LONELY TEARDROPS—Jackie Wilson, Brunswick 55283
37	—	DEAR DIARY—Tony Washington, Honli

NEW YORK

TW	LW	
1	3	I HEAR A SYMPHONY—Supremes, Motown 1083
2	1	A LOVER'S CONCERTO—Toys, DynoVoice 229
3	2	GET OFF OF MY CLOUD—Rolling Stones, London 9792
4	23	A TASTE OF HONEY—Herb Alpert & the Tijuana Brass, A&M 775
5	8	YOU'VE THE ONE—Vogues, Co & Ca 229
6	7	RESCUE ME—Fontella Bass, Checker 1120
7	5	LET'S HANG ON—4 Seasons, Philips 40317
8	9	LIAR, LIAR—Castaways, Soma 1433
9	6	HEAR THE MARCHING—Kenny Dee, Diamond 191
10	13	AIN'T THAT PECULIAR—Marvin Gaye, Tamla 54133
11	12	I'M THE ONE TO HURT YOU—Jonathan King, Parrot 9774
12	13	TESTERDAY—Beatles, Capitol 5498
13	14	POSSIBLY 4TH STREET—Bob Dylan, Columbia 43309
14	11	1-2-3—Len Barry, Decca 31827
15	15	I'M THE ONE TO HURT YOU—Ernest Ashworth, Hickory 1332
16	17	EVERYBOOT LOVES A CLOWN—Gary Lewis & the Playboys, Liberty 55815
17	16	MAKE ME TOOK BABY—Barbara Lewis, Atlantic 2300
18	18	THE "IN" CROWD—Ramsey Lewis Trio, Cadet 5506
19	19	TREAT HER RIGHT—Roy Head, Back Beat 546
20	24	MY HEART—Temptations, Gordy 7047
21	20	THAT'S WITH HER OTHER LOVER—Leon Hayward, Imperial 66123
22	21	I'M THE ONE TO HURT YOU—Ray Head, Back Beat 546
23	22	GONN'T THINK TWICE—Wonder Who?, Philips 40324
24	25	THAT'S WITH HER OTHER LOVER—Bob Dylan, Columbia
25	31	RESPECT—Otis Redding, Volt 128
26	30	SOMETHING ON THE RUN—Don Fine, United Artists 936
27	33	DON'T HATE TO SHOP AROUND—Mod Lods, Volt 137
28	34	SAY SOMETHING FUNNY—Patty Duke, United Artists 50109
29	33	DON'T FIGHT IT—Wilson Pickett, Atlantic 2306
30	37	HANG ON SLOOPY—McCoys, Bang 506
31	36	RUN, RUN, RUN—Newbeats, Hickory 1332
32	27	EVERYBOOT LOVES A CLOWN—Gary Lewis & the Playboys, Liberty 55815
—	—	YOU'VE GOT TO HIDE YOUR LOVE AWAY—Silkie, Fontana 1525
34	34	I GOT YOU (I Feel Good)—James Brown, King 6015
35	38	HE TOUCHED ME—Barbra Streisand, Columbia 43403
36	40	I'M A MAN—Yardbirds, Epic 9757
37	39	LET'S MOVE & GROOVE (Together)—Johnny Nash, JAD 1002
38	35	MAKE ME TOOK BABY—Barbara Lewis, Atlantic 2300
39	37	MISTY—Waterloo, Olym 7220, Columbia 43454
—	—	HANG ON SLOOPY—Ramsey Lewis Trio, Cadet 5522
40	29	RUN TO MY LOVIN' ARMS—Lenny Welch, Nemp 712

PHILADELPHIA

TW	LW	
1	1	I HEAR A SYMPHONY—Supremes, Motown 1083
2	3	AIN'T THAT PECULIAR—Marvin Gaye, Tamla 54122
3	9	SOMETHING ABOUT YOU—Four Tops, Motown 1084
4	4	MAKE ME TOOK BABY—Barbara Lewis, Atlantic 2300
5	10	HANG ON SLOOPY—4 Seasons, Philips 40317
6	7	MY HEART—Temptations, Gordy 7047
7	2	TAKE ME HOME—Cash Box Wacton, Gordy 7046
8	8	THE SUN AIN'T GONNA SHINE (Anymore)—Frankie Valli, Philips 40322
9	5	I GOT YOU (I Feel Good)—James Brown, King 6015
10	13	RUN, BABY RUN—Newbeats, Hickory 1332
11	11	SEESAW—Don Covay, Atlantic 2301
12	12	MY GIRL HAS GONE—Miracles, Tamla 54123
13	14	I'M THE ONE TO HURT YOU—Ernest Ashworth, Hickory 1332
14	17	GET OFF OF MY CLOUD—Rolling Stones, London 9792
15	20	Bee Bee I'm Gone Me Wade—Anthony & the Imperials, DJM 1001
16	15	I'M THE ONE TO HURT YOU—Ernest Ashworth, Hickory 1332
17	16	TESTERDAY—Beatles, Capitol 5498
18	18	EVERYBOOT LOVES A CLOWN—Gary Lewis & the Playboys, Liberty 55815
19	24	I'M THE ONE TO HURT YOU—Ray Head, Back Beat 546
20	19	A LOVE'S CONCERTO—Toys, DynoVoice 229
21	21	THAT'S WITH HER OTHER LOVER—Bob Dylan, Columbia 43380
22	—	I CAN NEVER GO HOME ANYMORE—Shangri-Las, Red Bird 043
23	22	BUT YOU'RE MINE—Sonny & Cher, Atco 6381
24	25	STAY TOGETHER—Tommy Hunt—Bob Dunn, Columbia 43380
25	27	I'M THE ONE TO HURT YOU—Jonathan King, Parrot 9774
26	23	YOU'VE GOT TO HIDE YOUR LOVE AWAY—Silkie, Fontana 1525
27	28	HANG ON SLOOPY—McCoys, Bang 506
28	29	I'M A DANCING—Gentrys, MGM 13379
29	34	EVERYONE'S GONE TO THE MOON—Jonathan King, Parrot 9774
30	32	MAKE ME TOOK BABY—Barbara Lewis, Atlantic 2300
31	33	CHAPEL IN THE MOONLIGHT—Bachelors, London 9793
32	36	ONE HAS MY NAME—Barry Young, Dot 16756
33	34	I'M A MAN—Yardbirds, Epic 9757
34	35	GONN'T THINK TWICE—Wonder Who?, Pure Soul 1107
—	—	BOUNCE EVERY CORNER—Petula Clark, Warner Bros. 5796
36	37	CLEO'S BACK—Jr. Walker & the All Stars, Soul 35013
37	38	A TASTE OF HONEY—Herb Alpert & the Tijuana Brass, A&M 775
38	31	ROAD RUNNER—Gents, Liberty 55829
39	40	FOREVER ME—Al Martino, Capitol 5506

PITTSBURGH

TW	LW	
1	1	1-2-3—Len Barry, Decca 31827
2	2	GET OFF OF MY CLOUD—Rolling Stones, London 9792
3	3	I HEAR A SYMPHONY—Supremes, Motown 1083
4	5	HERE COMES MY BABY—Tremeloes, Epic 9766
5	9	LET'S HANG ON—4 Seasons, Philips 40317
6	4	YOU'VE THE ONE—Vogues, Co & Ca 229
7	6	LOOK THROUGH ANY WINDOW—Hollies, Imperial 66134
8	7	MY BABY—Temptations, Gordy 7047
9	8	I CAN NEVER GO HOME ANYMORE—Shangri-Las, Red Bird 043
10	14	MAKE ME TOOK BABY—Packers, Pure Soul 1107
11	11	AIN'T THAT PECULIAR—Marvin Gaye, Tamla 54122
12	12	EVERYBOOT LOVES A CLOWN—Gary Lewis & the Playboys, Liberty 55815
13	10	A TASTE OF HONEY—Herb Alpert & the Tijuana Brass, A&M 775
14	15	EVERYONE'S GONE TO THE MOON—Jonathan King, Parrot 9774
15	16	TESTERDAY—Beatles, Capitol 5498
16	13	HOLE IN THE WALL—Packers, Pure Soul 1107
17	19	SAY SOMETHING FUNNY—Patty Duke, United Artists 50109
18	20	A TASTE OF HONEY—Herb Alpert & the Tijuana Brass, A&M 775
19	21	STAY TOGETHER YOUNG LOVERS—Don Ackner, Capitol 5506
20	23	EVERYBOOT'S GONE TO THE MOON—Jonathan King, Parrot 9774
21	24	TREAT HER RIGHT—Roy Head, Back Beat 546
22	17	CLEO'S BACK—Jr. Walker & the All Stars, Soul 35013
23	28	SOMETHING ABOUT YOU—Four Tops, Motown 1084
24	18	TO YOUR SWEETHEART—Hank Locklin, RCA 8657
25	31	JUST A LITTLE BIT BETTER—Herman's Hermits, MGM 13390
—	—	MY HEART—Temptations, Gordy 7047
27	25	YOU'LL BELIEVE IN MAGIC—Johnny Spoonful, Kama Sutra 223
28	33	LET'S MOVE AND GROOVE (Together)—Johnny Nash, JAD 1002
29	32	WHERE HATE ALL THE FLOWERS GONE—Johnny Rivers, Imperial 66134
30	27	I WANT TO MEET YOU—Royaltone, MGM 13405
31	26	FOLLOW YOUR HEART—Manhattans, Carnival 512
32	34	I'M SO THANKFUL—Hatts, Modern 1021
—	—	OVER AND OVER—Dave Clark Five, Epic 10062
34	35	I'M THE ONE TO HURT YOU—Ernest Ashworth—Bobby Goldsboro, United Artists 908
35	36	MAKE THE WORLD GO AWAY—Eddy Arnold, RCA Victor 8679

Billboard SUBSCRIPTION ORDER

The International Music-Record Newsweekly 2160 Patterson St., Cincinnati, Ohio 45214

☐ 3 yrs. (156 weeks) $45. ☐ 1 yr. (52 weeks) $20.
☐ 2 yrs. (104 weeks) $35. ☐ 1 yr. via Air Mail (USA) $45

NAME (please print)
COMPANY TITLE
ADDRESS ☐ BUSINESS ☐ HOME
CITY STATE PROVINCE COUNTRY ZIP CODE
NATURE OF BUSINESS
☐ PAYMENT ENCLOSED ☐ BILL ME ☐ NEW ☐ RENEWAL
SIGNATURE

Rates Outside USA for 1 year
Hawaii, Alaska, Puerto Rico (via Air Despatch) ☐ $30
Europe and Great Britain (via Air Jet) ☐ $40
Mexico, Caribbean, Can. America (via Air Jet) ☐ $45
South America & Africa (via Air Jet) ☐ $65
Asia and Pacific (via Air Jet) ☐ $55
All Countries (via Sea Mail) ☐ $30

All Set New Eastern Idea

CAB Told Fee Cut Would Herald New Distrib Era

Anti-Cigarette Ads Spur Response to Poll Called Terrific

3M Will Stage Massive Sales Campaign on Its New System

Complete Web Presentation Complete Web Presentation

CLEVELAND

TW	LW	
1	1	**I'S I HEAR A SYMPHONY**—Supremes, Motown 1063
2	4	**LET HANG ON**—4 Seasons, Philips 40317
3	7	**YOU'VE THE ONE**—Vogues, Co & Ca 229
4	6	**TURN! TURN! TURN!**—Byrds, Columbia 43424
5	8	**RUN, BABY RUN**—Newbeats, Hickory 1322
6	14	**I-2-3**—Len Barry, Decca 31827
7	1	**I KNOW YOU WHEN**—Billy Joe Royal, Columbia 43399
8	3	**A ONE'S CONCERTO**—Tyco, DynoVoice 209
9	2	**GET OFF OF MY CLOUD**—Rolling Stones, London 9792
10	11	**YOU'VE GOT TO HIDE YOUR LOVE AWAY**—Silkie, Fontana 1549
11	9	**KEEP ON DANCING**—Gentrys, MGM 13379
12	9	**A TASTE OF HONEY**—Herb Alpert & The Tijuana Brass, A&M 775
13	24	**LET ME IN**—Sting Rays, White Whale 234
14	12	**YESTERDAY**—Beatles, Capitol 5498
15	10	**THE BOY NEXT DOOR**—Paul Revere & The Raiders, Columbia 43414
16	13	**DON'T TALK TO STRANGERS**—Beau Brummels, Autumn 17
17	36	**MAKE ME YOUR BABY**—Barbara Lewis, Atlantic 2300
18	20	**I'M A MAN**—Yardbirds, Epic 9857
19	16	**I'M GETTIN' MIGHTY LONESOME**—Jay & The Techniques, Smash 2022
20	30	**DON'T LOOK BACK**—Temptations, Gordy 7047
21	31	**PRETTY FLAMINGO**—Manfred Mann, Ascot 43380
22	33	**I EVERYBODY LOVES A CLOWN**—Gary Lewis & The Playboys, Liberty 55818
23	17	**RESCUE ME**—Fontella Bass, Checker 1120
24	26	**I'M CAN NEVER GO BACK ANSWERED**—Shangri-La, Bar Bird 6143
25	23	**ROUND EVERY CORNER**—Petula Clark, Warner Bros. 5949
26	27	**THING**—Jimmy McCracklin, Imperial 66129
27	18	**LET'S HANG ON**—Four Seasons, Philips 40317
28	29	**STAY TOGETHER YOUNG LOVERS**—Don Aiken, Bouvette 4649
29	22	**WHAT THE KING OF PARADISE FLY UP YOUR NOSE**—Lovin' Spoonful, Kama Sutra 211
30	34	**I TEAR ANGELS**—Royal Guardsmen, Laurie 3346
31	25	**HERE IT COMES AGAIN**—Fortunes, Press 9798
32	35	**OVER & OVER**—Dave Clark Five, Epic 9862
33	40	**I'LL BE DOGGONE**—Marvin Gaye, Tamla 54122
34	37	**KING AND BING**—Sam the Sham & the Pharaohs, MGM 13397
35	38	**SITTING SIDE-Eric Burdon, MGM 13396**
36	39	**MONEY TONK**—Lennie Mack, Fraternity 953
37	40	**ROOT BA-BOO**—Joey & the Continentals, Claridge 1202
38		
39		
40		

LOS ANGELES

TW	LW	
1	3	**I-2-3**—Len Barry, Decca 31827
2	1	**TURN! TURN! TURN!**—Byrds, Columbia 43424
3	1	**GET OFF OF MY CLOUD**—Rolling Stones, London 9792
4	4	**RESCUE ME**—Fontella Bass, Checker 1120
5	2	**I HEAR A SYMPHONY**—Supremes, Motown 1063
6	8	**TASTE OF HONEY**—Herb Alpert & Tijuana Brass, A&M 775
7	10	**I'LL BE GONE**—Marvin Gaye, Tamla 54122
8	6	**YOU'RE THE ONE**—Vogues, Co & Ca 229
9	7	**LET HANG ON**—4 Seasons, Philips 40317
10	9	**YESTERDAY**—Beatles, Capitol 5498
11	14	**I'M A MAN**—Yardbirds, Epic 9857
12	11	**KEEP ON DANCING**—Gentrys, MGM 13379
13	16	**MAKE ME YOUR BABY**—Barbara Lewis, Atlantic 2300
14	12	**I'M GETTIN' MIGHTY LONESOME**—Jay & The Techniques, Smash 2022
15	17	**MYSTIC EYES**—Them, Parrot 9796
16	13	**DON'T TALK TO STRANGERS**—Beau Brummels, Autumn 17
17	26	**LET ME IN**—Sting Rays, White Whale 234
18	18	**I'M CAN NEVER GO BACK ANSWERED**—Shangri-La, Bar Bird 6143
19	19	**I LOVE FOR THE SUN**—Sunrays, Tower 148
20	20	**CLOD'S EACH**—Jr. Walker & the All Stars, Soul 35033
21	27	**I'LL BE DOGGONE**—Marvin Gaye, Tamla 54122
22	15	**A ONE'S CONCERTO**—Tyco, DynoVoice 209
23	21	**EVERYBODY LOVES A CLOWN**—Gary Lewis & The Playboys, Liberty 55818
24	22	**I KNOW YOU'LL KISS HER AGAIN**—Rare Cat 131
25	23	**THING**—Jimmy McCracklin, Imperial 66129
26	24	**I'M GETTIN' MIGHTY LONESOME**—Jay & The Techniques, Smash 2022
27	25	**I'LL SILENCIO**—Mini Rose, Columbia 43263
28	28	**I LOVE YOU**—Barry Lee & Gwen, Liberty 55833
29	29	**MAY THE SIDE OF PARADISE FLY UP YOUR NOSE**—Lovin' Spoonful, Kama Sutra 211
30	30	**THIS TIME**—Pops, D-Town 1000
31	31	**SATISFIED**—Sam Cooke, Derby, Ec-Ec 108
32	32	**OVER AND OVER**—Dave Clark Five, Epic 9862
33	33	**CLOD'S LAMENT**—Jr. Walker & the All Stars, Soul 35033
34	34	**A TIME TO LOVE—A TIME TO CRY**—Lou Johnson, Big Top 3078
35	38	**YOU'VE GOT TO HIDE YOUR LOVE AWAY**—Silkie, Fontana 1549
36	36	**RAINBOW**—Sir-Dan Charlie, Constellation 158
37	37	**I WANT TO Be Everything For Some One**—Tams, ABC-Par 10726
38	39	**HERE IT COMES AGAIN**—Fortunes, Press 9798
39	40	**LOVE IS OVER**—Steve Clark Five, Epic 9862
40		**I'LL BE DOGGONE**—Marvin Gaye, Tamla 54122

MIAMI

TW	LW	
1	11	**TURN! TURN! TURN!**—Byrds, Columbia 43424
2	4	**A LOVER'S CONCERTO**—Tyco, DynoVoice 209
3	6	**LITTLE BLACK EGG**—Nightcrawlers, Fargo 709
4	2	**I HEAR A SYMPHONY**—Supremes, Motown 1063
5	3	**YOU'RE THE ONE**—Vogues, Co & Ca 229
6	1	**GET OFF OF MY CLOUD**—Rolling Stones, London 9792
7	7	**MAKE ME YOUR BABY**—Barbara Lewis, Atlantic 2300
8	8	**RESCUE ME**—Fontella Bass, Checker 1120
9	10	**LET'S HANG ON**—4 Seasons, Philips 40317
10	5	**I-2-3**—Len Barry, Decca 31827
11	9	**MAKE THE WORLD GO AWAY**—Eddy Arnold, RCA Victor 8679
12	12	**I'LL BE GONE**—Marvin Gaye, Tamla 54122
13	13	**A TASTE OF HONEY**—Herb Alpert & the Tijuana Brass, A&M 775
14	15	**POSITIVELY 4TH STREET**—Bob Dylan, Columbia 43389
15	17	**GET OUT OF MY LIFE**—Miracles, Tamla 54120
16	16	**DO YOU BELIEVE IN MAGIC**—Lovin' Spoonful, Kama Sutra 211
17	14	**EVERYBODY LOVES A CLOWN**—Gary Lewis & the Playboys, Liberty 55818
18	19	**LIAR, LIAR**—Castaways, Soma 1423
19	18	**I'LL BE DOGGONE**—Marvin Gaye, Tamla 54122
20	21	**I GOT YOU (I Feel Good)**—James Brown, King 6015
21	20	**I'M YOUR PUPPET**—Sonny & Cher, Atco 6381
22		**Columbia 43390**
23	24	**MY GIRL SUE GOM**—Miracles, Tamla 54123
24	23	**TRUE HEY HIGH**—Hey Hood, Back Beat 546
25	25	**I LOVE YOU**—Barry Lee Mc/Cornell &Gwen, Liberty 55833
26	26	**EAMN OF CORRECTION**—Spokesmen, Decca 31864
27	27	**MAKE IT EASY ON YOURSELF**—Walker Brothers, Smash 2000
28	28	**SOMETHING ABOUT YOU**—Four Tops, Motown 1084
29	29	**HANG ON SLOOPY**—McCoys, Bang 506
30	30	**ANOTHER MARTIAN, FATHER TIME**—Brook Benton, RCA Victor 8692
31	31	**ENGLAND SWINGS**—Roger Miller, Smash 2010
32	32	**I FOUND A GIRL**—Jan & Dean, Liberty 55833
33	33	**STAY TOGETHER YOUNG LOVERS**—Don Aiken, Bouvette 4649
34	34	**I WANNA BE SO LOVED**—Enchanters, Lone 2012
35	35	**SANDY**—Sonny & the Daytona, Mala 513
36	36	**PEOPLE GOT TO**—Jr. Walker, Back Beat 551
37	38	**I SING YOU BABY**—Correlette Ellison, Mercury 72472
38	39	**I'M GETTIN' MIGHTY LONESOME**—Jay & The Techniques, Smash 2022
39	40	**SLOOPY**—Ramsey Lewis, Cadet 5518
40		**SLAME OLE BEAT**—Freddy Scott, Martin 16002

ST. LOUIS

TW	LW	
1	1	**A LOVER'S CONCERTO**—Tyco, DynoVoice 209
2	2	**RESCUE ME**—Fontella Bass, Checker 1120
3	3	**AIN'T THAT PECULIAR**—Marvin Gaye, Tamla 54122
4	4	**CLOD'S EACH**—Jr. Walker & the All Stars, Soul 35033
5	10	**A TASTE OF HONEY**—Herb Alpert & the Tijuana Brass, A&M 775
6	6	**I KNOW YOU WHEN**—Billy Joe Royal, Columbia 43399
7	9	**I-2-3**—Len Barry, Decca 31827
8	11	**GET OUT OF MY CLOUD**—Rolling Stones, London 9792
9	7	**MY GIRL MA' GOME**—Miracles, Tamla 54123
10	8	**I HEAR A SYMPHONY**—Supremes, Motown 1063
11	13	**DING DANG DOO**—Sam the Sham & the Pharaohs, MGM 13397
12	12	**MY BABY**—Temptations, Gordy 7047
13	14	**KEEP ON DANCING**—Gentrys, MGM 13379
14	16	**SEESAW**—Don Covay, Atlantic 2301
15	15	**I'M YOU**—Spokesmen, Columbia 43384
16	22	**I KNOW YOU WHEN**—Billy Joe Royal, Columbia 43399
17	23	**YESTERDAY**—Beatles, Capitol 5498
18	17	**SET ON ME**—Al Kooper, Columbia 43396
19	18	**I'LL BE GONE**—Marvin Gaye, Tamla 54122
20	19	**TREAT HER RIGHT**—Roy Head, Back Beat 546
21	21	**ROUND EVERY CORNER**—Petula Clark, Warner Bros. 5949
22	20	**MAKIN' HAPPY**—Harry Nilsson, Tower 374
23	24	**MAKE ME YOUR BABY**—Barbara Lewis, Atlantic 2300
24	25	**I'M A MAN**—Yardbirds, Epic 9857
25	26	**I'M GETTIN' MIGHTY LONESOME**—Jay & The Techniques, Smash 2022
26	27	**I'M CAN NEVER GO BACK ANSWERED**—Shangri-La, Bar Bird 6143
27	28	**I'LL SILENCIO**—Mini Rose, Columbia 43263
28	29	**I LOVE YOU**—Barry Lee Mc/Cornell &Gwen, Liberty 55833
29	30	**MAY THE SIDE OF PARADISE FLY UP YOUR NOSE**—Lovin' Spoonful, Kama Sutra 211
30	31	**THIS TIME**—Pops, D-Town 1000
31	32	**SATISFIED**—Sam Cooke, Derby, Ec-Ec 108
32	33	**OVER AND OVER**—Dave Clark Five, Epic 9862
33	34	**CLOD'S LAMENT**—Jr. Walker & the All Stars, Soul 35033
34	35	**A TIME TO LOVE—A TIME TO CRY**—Lou Johnson, Big Top 3078
35	36	**YOU'VE GOT TO HIDE YOUR LOVE AWAY**—Silkie, Fontana 1549
36	37	**RAINBOW**—Sir-Dan Charlie, Constellation 158
37	38	**I WANT TO Be Everything For Some One**—Tams, ABC-Par 10726
38	39	**HERE IT COMES AGAIN**—Fortunes, Press 9798
39	40	**LOVE IS OVER**—Steve Clark Five, Epic 9862
40		**I'LL BE DOGGONE**—Marvin Gaye, Tamla 54122

SAN FRANCISCO

TW	LW	
1	3	**TURN! TURN! TURN!**—Byrds, Columbia 43424
2	2	**I-2-3**—Len Barry, Decca 31827
3	1	**GET OFF OF MY CLOUD**—Rolling Stones, London 9792
4	12	**I HEAR A SYMPHONY**—Supremes, Motown 1063
5	4	**FOUND A GIRL**—Jan & Dean, Liberty 55833
6	7	**MAKE ME YOUR BABY**—Barbara Lewis, Atlantic 2300
7	5	**CLOD'S EACH**—Jr. Walker & the All Stars, Soul 35033
8	8	**TASTE OF HONEY**—Herb Alpert & the Tijuana Brass, A&M 775
9	6	**RESCUE ME**—Fontella Bass, Checker 1120
10	9	**AIN'T THAT PECULIAR**—Marvin Gaye, Tamla 54122
11	10	**DING DANG DOO**—Sam the Sham & the Pharaohs, MGM 13397
12	11	**YOU'RE THE ONE**—Vogues, Co & Ca 229
13	13	**I'LL BE GONE**—Marvin Gaye, Tamla 54122
14	14	**AIN'T THAT PECULIAR**—Marvin Gaye, Tamla 54123
15	17	**I WANT TO BE THE ONE**—Mamas & Papas, Dunhill 4016
16	15	**RESCUE ME**—Fontella Bass, Checker 1120
17	16	**I KNOW YOU'LL KISS HER AGAIN**—Rare Cat 131
18	18	**HANG ON SLOOPY**—McCoys, Bang 506
19	19	**I'M YOUR PUPPET**—Sonny & Cher, Atco 6381
20	20	**I'M A MAN**—Yardbirds, Epic 9857
21	21	**I'M YOU**—Spokesmen, Columbia 43384
22	22	**I'M GETTIN' MIGHTY LONESOME**—Jay & The Techniques, Smash 2022
23	23	**I'M CAN NEVER GO BACK ANSWERED**—Shangri-La, Bar Bird 6143
24	24	**I'LL SILENCIO**—Mini Rose, Columbia 43263
25	25	**I LOVE YOU**—Barry Lee Mc/Cornell &Gwen, Liberty 55833
26	26	**MAY THE SIDE OF PARADISE FLY UP YOUR NOSE**—Lovin' Spoonful, Kama Sutra 211
27	27	**THIS TIME**—Pops, D-Town 1000
28	28	**SATISFIED**—Sam Cooke, Derby, Ec-Ec 108
29	29	**OVER AND OVER**—Dave Clark Five, Epic 9862
30	30	**CLOD'S LAMENT**—Jr. Walker & the All Stars, Soul 35033
31	31	**A TIME TO LOVE—A TIME TO CRY**—Lou Johnson, Big Top 3078
32	32	**YOU'VE GOT TO HIDE YOUR LOVE AWAY**—Silkie, Fontana 1549
33	33	**RAINBOW**—Sir-Dan Charlie, Constellation 158
34	34	**I WANT TO Be Everything For Some One**—Tams, ABC-Par 10726
35	35	**HERE IT COMES AGAIN**—Fortunes, Press 9798
36	36	**LOVE IS OVER**—Steve Clark Five, Epic 9862
37	37	**I'LL BE DOGGONE**—Marvin Gaye, Tamla 54122
38	38	**ROUND EVERY CORNER**—Petula Clark, Warner Bros. 5949
39	39	**SHE'S NO GOOD**—Steve Marcha, Grooveville 1001
40	40	**MAKIN' HAPPY**—Harry Nilsson, Tower 374

SEATTLE

TW	LW	
1	1	**GET OFF OF MY CLOUD**—Rolling Stones, London 9792
2	3	**I-2-3**—Len Barry, Decca 31827
3	2	**TURN! TURN! TURN!**—Byrds, Columbia 43424
4	4	**I'LL BE GONE**—Marvin Gaye, Tamla 54122
5	5	**I FOUND A GIRL**—Jan & Dean, Liberty 55833
6	6	**I HEAR A SYMPHONY**—Supremes, Motown 1063
7	7	**MAKE ME YOUR BABY**—Barbara Lewis, Atlantic 2300
8	8	**RESCUE ME**—Fontella Bass, Checker 1120
9	9	**I'M YOUR PUPPET**—Sonny & Cher, Atco 6381
10	10	**DING DANG DOO**—Sam the Sham & the Pharaohs, MGM 13397
11	11	**TURN! TURN! TURN!**—Byrds, Columbia 43424
12	12	**I'LL BE DOGGONE**—Marvin Gaye, Tamla 54122
13	13	**I HEAR A SYMPHONY**—Supremes, Motown 1063
14	14	**I'LL BE GONE**—Marvin Gaye, Tamla 54123
15	15	**HANG ON SLOOPY**—McCoys, Bang 506
16	16	**I'M A MAN**—Yardbirds, Epic 9857
17	17	**I'M YOU**—Spokesmen, Columbia 43384
18	18	**I'M GETTIN' MIGHTY LONESOME**—Jay & The Techniques, Smash 2022
19	19	**MAY THE SIDE OF PARADISE FLY UP YOUR NOSE**—Lovin' Spoonful, Kama Sutra 211
20	20	**I'M CAN NEVER GO BACK ANSWERED**—Shangri-La, Bar Bird 6143
21	21	**I'LL SILENCIO**—Mini Rose, Columbia 43263
22	22	**I LOVE YOU**—Barry Lee Mc/Cornell &Gwen, Liberty 55833
23	23	**THIS TIME**—Pops, D-Town 1000
24	24	**SATISFIED**—Sam Cooke, Derby, Ec-Ec 108
25	25	**OVER AND OVER**—Dave Clark Five, Epic 9862
26	26	**CLOD'S LAMENT**—Jr. Walker & the All Stars, Soul 35033
27	27	**A TIME TO LOVE—A TIME TO CRY**—Lou Johnson, Big Top 3078
28	28	**YOU'VE GOT TO HIDE YOUR LOVE AWAY**—Silkie, Fontana 1549
29	29	**RAINBOW**—Sir-Dan Charlie, Constellation 158
30	30	**I WANT TO Be Everything For Some One**—Tams, ABC-Par 10726
31	31	**HERE IT COMES AGAIN**—Fortunes, Press 9798
32	32	**LOVE IS OVER**—Steve Clark Five, Epic 9862
33	33	**I'LL BE DOGGONE**—Marvin Gaye, Tamla 54122
34	34	**ROUND EVERY CORNER**—Petula Clark, Warner Bros. 5949
35	35	**SHE'S NO GOOD**—Steve Marcha, Grooveville 1001
36	36	**MAKIN' HAPPY**—Harry Nilsson, Tower 374
37	37	**I'M A MAN**—Yardbirds, Epic 9857
38	38	**I'M YOU**—Spokesmen, Columbia 43384
39	39	**I'M GETTIN' MIGHTY LONESOME**—Jay & The Techniques, Smash 2022
40	40	**I'M CAN NEVER GO BACK ANSWERED**—Shangri-La, Bar Bird 6143

WASHINGTON

TW	LW	
1	3	**RESCUE ME**—Fontella Bass, Checker 1120
2	1	**I HEAR A SYMPHONY**—Supremes, Motown 1063
3	4	**AIN'T THAT PECULIAR**—Marvin Gaye, Tamla 54122
4	5	**I'LL BE GONE**—Marvin Gaye, Tamla 54122
5	2	**GET OFF OF MY CLOUD**—Rolling Stones, London 9792
6	6	**A LOVER'S CONCERTO**—Tyco, DynoVoice 209
7	7	**MY GIRL HAS GONE**—Miracles, Tamla 54123
8	9	**I-2-3**—Len Barry, Decca 31827
9	8	**I'M YOUR PUPPET**—Sonny & Cher, Atco 6381
10	10	**A TASTE OF HONEY**—Herb Alpert & the Tijuana Brass, A&M 775
11	11	**DON'T HAVE TO SHOP AROUND**—Mad Lads, Volt 127
12	12	**I'M YOU**—Spokesmen, Columbia 43384
13	13	**TURN! TURN! TURN!**—Byrds, Columbia 43424
14	14	**DON'T FIGHT IT**—Wilson Pickett, Atlantic 2306
15	15	**I'M GETTIN' MIGHTY LONESOME**—Jay & The Techniques, Smash 2022
16	16	**MY BABY**—Temptations, Gordy 7047
17	17	**I'M A MAN**—Yardbirds, Epic 9857
18	18	**YESTERDAY**—Beatles, Capitol 5498
19	19	**POSITIVELY 4TH STREET**—Bob Dylan, Columbia 43389
20	20	**EVERYBODY LOVES A CLOWN**—Gary Lewis & the Playboys, Liberty 55818
21	21	**JUST A LITTLE BIT BETTER**—Herman's Hermits, MGM 13392
22	22	**YOU'RE THE ONE**—Vogues, Co & Ca 229
23	23	**I'LL SEE HER TONIGHT**—Solomon Burke, Atlantic 2308
24	24	**SHE'S NO GOOD**—Tempations, Gordy 7047
25	25	**I GOT YOU (I Feel Good)**—James Brown, King 6015
26	26	**I'LL SEE HER TONIGHT**—Simon & Garfunkel, Columbia 43390
27	27	**MY GIRL HAS GONE**—Miracles, Tamla 54123
28	28	**TREAT HER RIGHT**—Roy Head, Back Beat 546
29	29	**I'M YOUR PUPPET**—Sonny McCormack/Jackie DeShannon, Bell 45
30	30	**EAMN OF CORRECTION**—Spokesmen, Decca 31864
31	31	**MAKE IT EASY ON YOURSELF**—Walker Brothers, Smash 2000
32	32	**MY GIRL HAS GONE**—Miracles, Tamla 54123
33	33	**I'LL SEE HER TONIGHT**—Simon & Garfunkel, Columbia 43390
34	34	**TREAT HER RIGHT**—Roy Head, Back Beat 546
35	35	**I'M YOUR PUPPET**—Sonny McCormack/Jackie DeShannon, Bell 45
36	36	**EAMN OF CORRECTION**—Spokesmen, Decca 31864
37	37	**MAKE IT EASY ON YOURSELF**—Walker Brothers, Smash 2000
38	38	**SOMETHING ABOUT YOU**—Four Tops, Motown 1084
39	39	**HANG ON SLOOPY**—McCoys, Bang 506
40	40	**ANOTHER MARTIAN, FATHER TIME**—Brook Benton, RCA Victor 8692

Here's What They're Saying About

IRV GOODMAN'S sensational

"HAVA NAGILAH"

b/w "SUGAR BLUES AU GO GO" Capco #108

Contact Your Distributor or Joe Cal Cogno CAPCO "Hitsound" RECORDS

ALLAN NOTLEN (MD-WIP, Philo., who first picked it): "I've been playing it small, combining a song like 'HAVA NAGILAH' with a very current original funky sound—and a tremendous arrangement."

TOM GREER (WDRO-FM, San Fran.): "I'm a big fan of Irv Goodman's. Jack Carney who found the Goodman 'Midnight Moscow' has raved about it and I agree. It has such a happy sound it's got to do very well."

CHARLIE ALLEN (WGN, Chgo.): "It struck me as different immediately. This style arranging can start a record and should get good play on good music and other stations."

GEORGE "HOUND DOG" LORENZ and MAKE TUNTAVALE "When you think you've heard all the arrangements on 'HAVA NAGILAH,' then—listen to this one!"

KAL RUDMAN: "A good thing great for air play, this is a joke box operator's dream. It has two strong sides."

LEE COFFEE (WEW, St. Louis): "It definitely has hit potential—a new thing going with sound—and a good one."

JEANNE GROSSBERG (WEW, St. Louis): "A bright, happy sound that makes for good programming."

TED BANDEL (Top 40 Reviewer): "A good, happy sound. Nav-A-Smash—"HAVA NAGILAH"!"

RAY BARRETT (MO-WHK, Washington): "It flipped everybody here at WHK, and the audience response was instantaneous. A great arrangement and great rendition of a song."

Arranged and Produced by

JIMMIE HASKELL

"the o' hitmaker himself"

with the new great "R&B sound"

108 Southerd Avenue Rockville Centre, New York

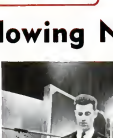
(516) 536-6583

Mersey Following New Rainbow

NEW YORK—Bob Mersey, who has been making million-dollar albums for other artists at Columbia Records, will try to transfer some of that gold disk magic to himself when he bows with his own orchestra early next year. The Robert Mersey Orchestra albums will be on the Columbia label, of course, and he'll continue to produce LP's for such Columbia artists as Andy Williams, Barbra Streisand, Mongo Santamaria and Mel Torme.

Mersey, who is director of artists & repertoire at Columbia, will try for a "sophisticated music" sound with his own orchestra but he'll also apply some of the winning musical techniques that have worked so well on his LP productions for the artists under his care. His formula is simple: "I try for a young, contemporary, rhythmic sound that's pretty at the same time."

Another technique of Mersey's used in producing an album is to be sure that there's a point of view. Also, he adds, you have to determine your audience, know where it is and figure out how it can be enlarged. He also believes in the careful preparation of an LP. Mersey, for example, had been working on Andy Williams' recently released Christmas album since last April.



BOB MERSEY

The Mersey preparation and the Mersey formula apparently pay off. He has produced five gold record album winners for Andy Williams and two for Barbra Streisand. Williams' winners are "Days of Wine and Roses," "Wonderful World of Andy Williams," "Call Me Irresponsible," "Andy Williams' Christmas," and "Dear Heart." Miss Streisand's winners are "People" and "My Name Is Barbra."

In addition to producing those million dollar hits, Mersey also has doubled at Columbia as an arranger. He is credited with the arrangements for a number of hit records turned out by Bobby Vinton, George Maharis and Dion. He's also trying to develop catalog artists who are the lifeblood of the company. The Robert Mersey Orchestra may be one of them.

BOOK REVIEW

Shapiro's New Work Tells Vivid Story of Hectic '40's

NEW YORK—Pop music has its Boswell in Nat Shapiro. He has projected a seven-volume series which will catalog every significant pop song published in the U. S. in the first six decades of the 20th century and, as evidenced by the first two volumes, he's doing it with meticulous care.

The second volume of "Popular Music, An Annotated Index of American Popular Songs" covers the 1940-1949 period, and, in no uncertain manner, tells of the period which the music business went through in those hectic years. It follows the excellent pattern Shapiro laid out in his first volume, which covered the songs of the 1950's.

There are about 3,000 entries in this second volume and each includes such pertinent data as copyright dates, writers, publishers, artists and records associated with the song, origins, etc. It all adds up to wealth of information that researchers and music users can rely on.

Shapiro prefaces his listings with an analysis of the popular music scene in that period. He spells out its affect on all aspects of American life in clear and concise terms. His songs coverage, by the way, also includes country music, rhythm & blues, film and theater songs as well as straight pops. It's all-inclusive and always enlightening.

The two volumes are sold by mail order only from Adrian Press in New York at $16 per book. Shapiro is now at work on the third and fourth volumes, which will list songs of the 1930's and the first five years of the1960's. Both are to be published in 1966. **MIKE GROSS**

Swingle Singers Come on Strong In UCLA Date

LOS ANGELES — The Swingle Singers gimmick of scattering the classics on records, proved highly successful as a live concert before a sell-out UCLA audience Friday (5).

The Ward Swingle led eight French vocalists plus bass and drum accompanists captivated their Royce Hall enthusiasts with a program of 21 songs from the pens of Bach, Vivaldi, Mozart, Beethoven, Mendelssohn, Handel, Schumann, Mussorgsky and Albeniz.

Disciplined and organized to sing the composers' works note by note in be-ba-ba-ba-da-ba-do fashion, the Swingles are fascinating to watch although their act can hardly be called visual. They stand staunchly before microphones and glide smoothly along with the persistently fast-moving rhythms. The Swingles limit their "vocabulary" of scat sounds to a few vowels but there's plenty of variety to carry them through each composition.

Featured vocalist is soprano Christiane Legrand, who wails like a flute and shows the most emotion when performing. Other members of the group are soprano Jeannette Baucomont, contraltos Anne Germain and Alice Herald, tenors Ward Swingle and Claude Germain, bass-baritones Jose Germain and Jean Cussac, bass Christian Peterson and drummer Daniel Lumier. **ELIOT TIEGEL**

Unsurpassed in Quality at any Price
GLOSSY PHOTOS
7½¢ EACH 8x10 IN 1000 LOTS
$10.98 per 100 Post Cards $ 48 per 1000
100 8x10 COLOR $98.00
MOUNTED ENLARGEMENTS 20" x 30" $4.00 30" x 40" $7.00
WE PROCESS YOUR COLOR FILMS
CopyArt Photographers
A Division of JAMES J. KRIEGSMANN
150 W. 46th St., N.Y. 36 PL 7-0233

PEOPLE AND PLACES

Erroll Garner does a concert Nov. 19 at the Sam Jose, Calif., Civic Auditorium in conjunction with the release of his first MGM album, "Now Playing: Erroll Garner—A Night at the Movies." . . . The Village Vanguard is launching a new musical series entitled "New Leaders in Jazz." It kicks off Nov. 16 with the **Jim Hall Trio** and the **Jaki Byard Quartet**. . . . **Sammy Kaye Orchestra** guests on **Ed Sullivan's** CBS-TV show Nov. 28. . . . The **Highwaymen,** now at the Living Room, into Miami's Doral Hotel from Dec. 22 until Jan. 4. . . . **Jack Fine,** national promotion-sales manager for Jola Records, on the road with **Johnny Daye's** "Marry Me." . . . The **Rascals** held over for another two weeks at the Phone Booth. . . . Red Bird Records is apologizing for omitting **Artie Butler's** credit as co-producer on the **Shangri-La's** disk, "I Can Never Go Home Anymore." . . . **Thomas Nickel** joins **John Kurland's** new public relations firm, Ivor/Merns Assoc. Miss Nickel was a member of Kurland's staff when he was press chief at Columbia. . . . Folk singer **Carolyn Hester** has a date at Brooklyn College on Dec. 11.

The **Kids Next Door,** group on the Four Corners label, will appear with the **Dave Clark** Five on Nov. 17 at Island Gardens, Hempstead, L. I. . . . **Don Costa** still working on the musical, "Winter Quarters." . . . The **McCoys** are on a cross-country tour with **Freddie and the Dreamers** until Nov. 28, and the **Strangeloves** did a four-day tour with the **Beach Boys.** Both groups are with Celestial Artists. . . . **Al Aronowitz,** free-lance writer, taking a shot at personal management with the **Myddle Class,** new group recording for the Griffin-King label, "Tomorrow Records, which will be distributed by Atlantic. . . . **The Righteous Brothers** leave for Hawaii on Dec. 3 for four concerts in Honolulu. They return to the States on Dec. 7 to begin a 10-day tour of the South. . . . The **Serendipity Singers** leave on a two-week tour of Europe on Dec. 19. They're due back Jan. 4 to record two albums for Philips.

Johnny Tillotson leaves for England on Dec. 13 for a 10-day tour to promote his MGM single "Our World." . . . **Ray Martin** has supplied the musical backings for **John Davidson's** date at the San Jeronimo Hilton, Puerto Rico. . . . **Jim and Pat and the Sparklers** are scheduled for a date at **Al Hirt's** club in New Orleans after the first of the year. . . . **Johnny Jay** and **His Gangbusters** are at the Blue Bunny. . . . Gurtman-Brown Assoc. handling public relations for the **Barbarians.** . . . **Tommy Leonetti,** RCA Victor artist, begins a four-week engagement at the Chevron Hilton Hotel, Sydney, Australia, on Dec. 6. . . . **Creed Taylor,** Verve artist and repertoire chief, left for Europe last Friday (12). . . . **Art Blakey's Jazz Messengers** at the Five Spot. **MIKE GROSS**

Boyer Charming 'Em in 'Love' LP

HOLLYWOOD — International actor Charles Boyer's new venture into the disk business is shaping up as Valiant Records' first major album release. The company claims moving 10,000 copies of "Where Does Love Go" during its first two weeks on the market. Boyer does readings of standards.

Boyer is a major stockholder in Four Star Television which owns the record label. Boyer recorded the words in Paris and to a rhythm section for timing. The orchestral sound was added later.

Signings

Bruce Scott, a 17-year-old singer, signed to MGM Records. His first single couples "So Much to Live For" and "Once a Thief, Twice a Thief." . . . The **Sim Twins** to the newly formed Omen Records. Group was formerly with Sam Cooke's SAR Records.

NEW HIGH FOR TENOR TUCKER

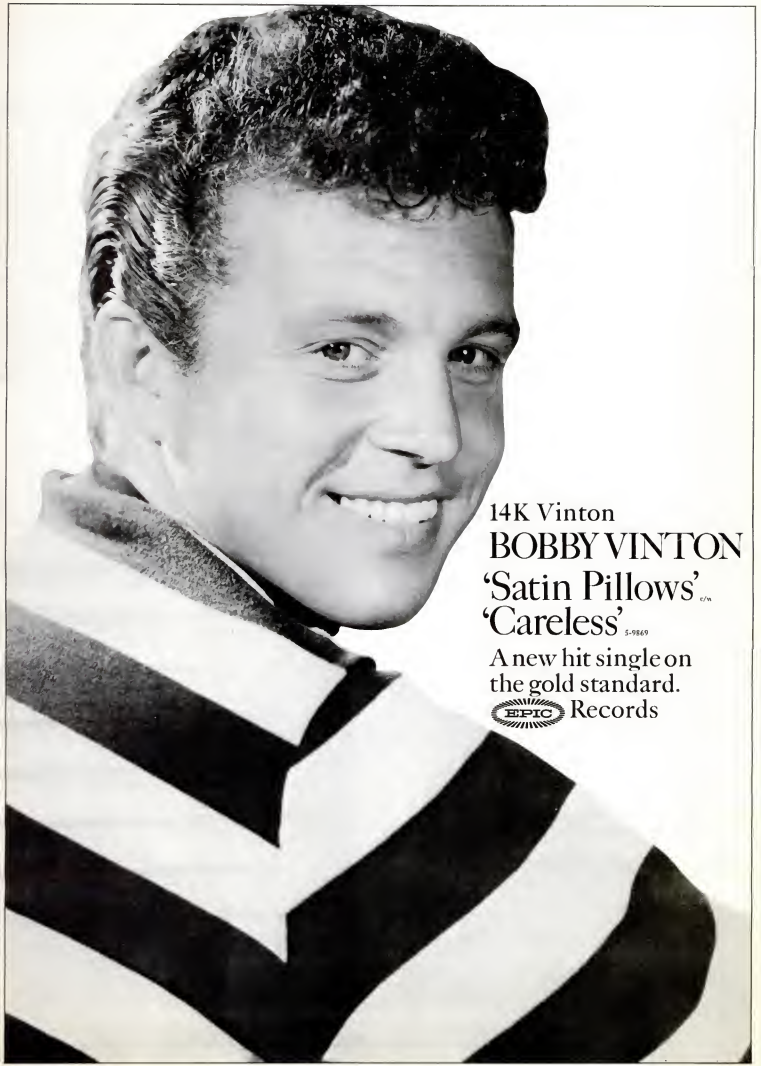
NEW YORK — The Italian government has conferred upon Columbia Records tenor Richard Tucker the decoration of Commander in the Order of Merit of the Italian Republic. The decoration is Italy's highest civilian award. The presentation was made last Monday (8) at the Italian Consulate here by the Italian Consulate General, the Marchese Vittorio Cordero di Montezemolo, who represented Italy's president, Giuseppe Saragat.

Coronados Expand

NEW YORK—The Coronados, RCA Victor group, have formed Recording Artists, Inc., to develop and record new talent. Steve Ortiz will be the talent scout for the new organization with Reuben Ortiz supervising recording and Ginger Ortiz acting as executive secretary.



BUDDY RUSSELL, Brooklyn-born discovery in a talent hunt conducted by The Richmond Organization, discusses promotion plans with Mitch Miller, who produced his first Decca release, and with Hayden Godey and Howie Richmond, vice-president and president of the TRO music groups. Left to right are Godey, Russell, Miller, Richmond.


14K Vinton
BOBBY VINTON
'Satin Pillows' c/w
'Careless' 5-9869
A new hit single on
the gold standard.
EPIC Records

* This record is predicted to reach the TOP 40 EASY LISTENING Chart.

POP SPOTLIGHTS

TOP 20

Spotlights—Predicted to reach the top 20 of the Hot 100 Chart

BEACH BOYS—THE LITTLE GIRL I ONCE KNEW (Sea of Tunes, BMI)—Long-awaited release and it's an easy rocker aimed right at the top of the chart. Flip: "There's No Other" (Mother Bertha & Amano, BMI). **Capitol 5540**

SONNY—THE REVOLUTION KIND (Five-West-Collillion, BMI)—Hard-driving dance beat behind a well-written and performed message number serves as a powerhouse follow-up to "Laugh at Me." Flip: "Georgia and John Quetzal" (Five-West-Collillion, BMI). **Atco 6386**

CHARLIE RICH—I CAN'T GO ON (Rich, BMI)—Rich will have no trouble rushing up the charts with this pulsating blues rocker. More potential than his "Mohair Sam" hit. Flip: "Dance of Love" (Rich, BMI). **Smash 2012**

TOP 60

Spotlights—Predicted to reach the top 60 of the HOT 100 Chart

***BOBBY VINTON—SATIN PILLOWS (Vintage, BMI)**—Back in his easy-go ballad style. Vinton should soar up the "Hot 100" chart with this strong material. Flip: "Careless" (Bourne, ASCAP). **Epic 9869**

***JACK JONES—LOVE BUG (Glad, BMI)**—Swinging pop version of the hot George Jones country hit should top the Jack Jones "Race Is On" hit. Powerful dance beat and exceptional vocal work. Flip: "And I Love Her" (Maclen-Unart, BMI). **Kapp 722**

LESLEY GORE—I WON'T LOVE YOU ANYMORE (SORRY) (Buffco, BMI)—Hot on the heels of "My Town, My Guy and Me" she has a fast hit sound throughout this exciting rocker composed by her young brother. Flip: "No Matter What You Do" (Mirisch, ASCAP). **Mercury 72513**

PAUL REVERE & THE RAIDERS—JUST LIKE ME (Daywin, BMI)—Strong follow-up to their "Steppin' Out" is this raucous and driving rocker filled with excitement and wild sounds. Flip: "B.F.D.R.F. Blues" (Daywin, BMI). **Columbia 43461**

***AL MARTINO—SPANISH EYES (Roosevelt & G.E.M.A., BMI-ASCAP)**—Change of pace for Martino is this beautiful Latin-flavored ballad taken from his album by popular demand. The Kaempfert material is given a commercial beat to back the strong vocal work. Flip: "Melody of Love" (Shapiro-Bernstein-Presser, ASCAP). **Capitol 5542**

***ANDY WILLIAMS — QUIET NIGHTS OF QUIET STARS (Corcovado) (Duchess, BMI)**—A lush and tender change from his bluesy "Ain't It True" success. This revival should meet with solid sales impact. Flip: "I'll Remember You" (Montei-Konakai, BMI). **Columbia 43456**

DRIFTERS—WE GOTTA SING (Screen Gems-Columbia, BMI)—Clever Mann-Weil rhythm ballad has equal potential of the group's "I'll Take You Where the Music's Playing" hit. Discotheque winner. Flip: "Nylon Stockings" (Web IV, BMI). **Atlantic 2310**

GERRY AND THE PACEMAKERS—WALK HAND IN HAND (Republic, BMI)—Strong production revival of the familiar melody is well-performed and produced with top-of-the-chart appeal. Flip: "Dreams" (Pacemaker, BMI). **Laurie 3323**

***RAY CHARLES—CRYING TIME (Bluebook, BMI)**—The top Buck Owens country ballad is beautifully revived here, much in the vein of Charles' "I Can't Stop Loving You." Top arrangement and performance. Flip: "When My Dreamboat Comes Home" (Witmark, ASCAP). **ABC-Paramount 10739**

PATTY LABELLE AND THE BLUEBELLS—ALL OR NOTHING (Big Top-Web IV, BMI)—One of the most powerful productions of this or any week! The emotionally exciting group makes this impressive wailing debut on Atlantic with strong, dramatic ballad material. Flip: "You Forgot How to Love" (Web IV, BMI). **Atlantic 2311**

MARIANNE FAITHFULL—GO AWAY FROM MY WORLD (Sea Lark, BMI)—Pulsating drum dance beat backs a fascinating Faithfull vocal of folk-rock material headed for fast chart action. Flip: "Oh Look Around You." **London 9802**

MERSEYBEATS—I LOVE YOU, YES I DO (Lois, BMI & Northern, ASCAP)—Rapidly climbing the British charts, this blues-ballad revival has equal potential in the U. S. Wailing vocal work and exciting rhythm. Flip: "See Me Back" (Near North, BMI). **Fontana 1532**

PEGGY MARCH — HE COULDN'T CARE LESS (Bregman, Vocco & Conn, ASCAP)—This is the fast-paced teen rocker that should put the Peggy March sound back up the charts again. Watch this one! Flip: "Heaven for Lovers" (Westhampton, BMI). **RCA Victor 8710**

JEWEL AKENS—YOU DON'T NEED A CROWN (Pattern, ASCAP)—The "Birds and the Bees" man has a slow rhythm winner in this well-written material. Should move up fast. Flip: "I've Arrived" (Pattern, ASCAP). **Era 3154**

WAYNE COCHRAN — HARLEM SHUFFLE (Peer, Int'l, BMI)—A screamer that rocks from start to finish! A discotheque giant with a wild blues-shouting vocal performance. Flip: "Somebody Please" (LeBill, BMI). **Mercury 72507**

DICKIE LEE — PRETTY WHITE DRESS (Fame, BMI) — Following his successes of tragedy-filled ballads, Lee has a powerful story with another sad ending, loaded with appeal for the teen market. Flip: "Good Girl Goin' Bad" (Screen Gems-Columbia, BMI). **TCF Hall 118**

DOLLS—THIS IS OUR DAY (Jobete, BMI)—New group, new label and both have fast chart potential. Rhythm ballad has the Detroit dance beat in strong support of a well-done vocal. Flip: "What's Next" (Maltese, BMI). **Maltese 100**

MOODY BLUES—EVRY DAY (Cheshire, BMI)—Easy-go dance beat with good lyric content makes this an exciting entry that should climb the chart rapidly. Flip: "You Don't" (Cheshire, BMI). **London 9799**

MURRAY THE "K" — IT'S WHAT'S HAPPENIN' BABY (Chardon, BMI)—The popular radio and TV star has a pulsating dance winner in this raucous and wild vocal reading of clever material based upon the current music scene. Watch this one go! Flip: "A-B-C" (Lowery, BMI). **Monument 911**

RAY STEVENS—PARTY PEOPLE (Lowery, BMI)—Well-written lyric material from the pen of Joe Smith serves as a pop, driving production number that should spiral Stevens rapidly up the chart. Flip: "A-B-C" (Lowery, BMI). **Monument 911**

RITCHIE DEAN—TIME (CAN'T HEAL THIS PAIN OF MINE) (Pearl, ASCAP)—A wild Bo Diddley dance beat and an exceptional vocal reading makes this a hot entry for fast chart action. Flip: "Farewell Angelina" (Witmark, ASCAP). **Tower 183**

CHART

Spotlights—Predicted to reach the HOT 100 Chart

THE WHO—My Generation (Devon, BMI). DECCA 31877
BARBARA LYNN—All I Need Is Your Love (Crazy Cajun, BMI). JAMIE 1304
MARY WELLS—I Should Have Known Better (Jobete, BMI). MGM 13274
FOR 619
BUDDY GRECO—That Bern Cal (Wonderland, BMI)—I'm Gonna Laugh You Out of My Life (Jefferson, ASCAP). EPIC 9864
CHRISTOPHER MILK & THE CRAFT—Don't Bother Me, I'm Only Bleeding (Witmark, ASCAP). FONTANA 1530
CLIFF RICHARD—Love Love Is Strange (Bar Chord, ASCAP). DEPHIRE 0419
BILL HENRY—Lonely Town (Nothing)-Oreola, BMI). DEPHIRE 0413
LITTLE CAESAR AND THE CONSULS—You've Really Got a Hold on Me (Jobete, BMI). MAYA 318
BARBARA MILLS—You Better Believe Me (Acuff-Rose, BMI). HICKORY 1347
CHAMPS—Buckaroo (Blue Book, BMI). CHALLENGE 59222
LaVERN BAKER—Playing My Love (Warner & Lion, BMI). BRUNSWICK 55285
DENNY CRAMER—Sweet Lucy (Acuff-Rose, BMI). ACCENT 2009
BILLA FITZGERALD—A Hard Day's Night (Maclen, BMI). VERVE 10360
THE BAD—Everybody Needs Someone To Love (Bad, BMI). SHOUT 0271
STEVE BLAND—The New Young Americans (Unbelievable, BMI). RCA VICTOR 8711
JOE HENDERSON—Sweet Lovin' Baby (Coach & Four, BMI). HIC 101
RUSS DAMON—Who's Right, Who's Wrong (Catalogue A Cortile, BMI). MUSICOR 1132
JELLY BEANS—I'm Up to You (Bilde, BMI). BOKER 10,000
BOBBY PICKETT—Walk Up My Mind (Duchess, BMI). ATMOSPHERE 101
LEE HAZLE—Girl From the North Country (Witmark, ASCAP). SPAN 45202
HEINZ—Diggin' My Potatoes (Ivy, BMI). TOWER 172
RALTON BAKER—Sweet Sweet Lolita (Bell, BMI). V.I.P. 25025
JOE GRAVES—See Jane (Arc, BMI). PARKWAY 964
DOLORES PEREBINOSSOFF—Era of Destruction (Troundale, BMI). ORIGINAL SOUND 8865
THE MONTEREYS—It Hurts Me So (Dorwin, BMI). ASHVIN 130
BILLY BIANT—Learn My Girl Alone (HII & Range-Lynch, BMI). BOUNTY 45104
PLYMOUTH ROCKERS—Girl From the North Country (Witmark, ASCAP). VALIANT 729
BOCKETT AND WYNDT—(It's All Over Now) Baby Blue (Witmark, ASCAP). AMM 709
JOHNNY & THE HURRICANES—Old How Oriental (HII & Range, BMI). KAPP 715
THE MIRACLES—Everything My Spell (Circle A-Jobete, BMI). TAMLA 54112
BRENDA HALL—Sweet Lovin' Baby (HII & Range-Mother Bertha, BMI). LONA 1001
VINCE HILL—Yesterday's Here (Schroeder, BMI). TOWER 173

COUNTRY SPOTLIGHTS

TOP 10

Spotlights—Predicted to reach the top 10 of the HOT COUNTRY SINGLES Chart

SONNY JAMES — TRUE LOVE'S A BLESSING (Marson, BMI)—Clever change of pace from his "Behind the Tear" ballad smash is this happy rhythm hand-clapper with equal potential of the former hit. Strong material for pop market as well. Flip: "Just Ask Your Heart" (Marson, BMI). **Capitol 5536**

WEBB PIERCE—SWEET MEMORIES (Roadrunner, BMI)—As "Who Do I Think I Am" fades, this beautiful ballad material will fast register it on the country chart. Flip: "Christmas at Home" (Cedarwood, BMI). **Decca 31867

JIM NESBITT — YOU BETTER WATCH YOUR FRIENDS (Peach, SESAC) — Nesbitt can't help rushing up the chart with this strong, clever novelty material to follow up his "Friendly Undertaker" hit. Fine vocal performance. Flip: "You're No Good" (Peach, SESAC). **Chart 1290**

HANK SNOW—I'VE CRIED A MILE (Wilderness, BMI)—With "Queen of Draw Poker Town" still riding the country chart, this Harlan Howard, Tom Glaser ballad material will have no trouble joining the current hit. Snow gives an exceptional performance. Flip: "Crazy Little Train Of Love) (Red River, BMI). **RCA Victor 8713**

CHART

Spotlights—Predicted to reach the HOT COUNTRY SINGLES Chart

AL PERRY—Pine for Boonen (Central Songs, BMI). TOWER 184
DISCO MARKING—In Shacklen and Chains (Silver Star, BMI). COLUMBIA 43446
GENE HENSLEE—I Don't Wanna Go Home (United Artists, ASCAP). UNITED ARTISTS 966
JIMMY KIDD—It's My Lazy Day (Golden West Melodies, BMI). NASHVILLE 6001
MELBA MONTGOMERY—Hello Trea Love (Lonzo & Oscar, BMI). NUGGET 240
DARNELL MILLER—Close to Yours (+Sir Sales, BMI). CHALLENGE 59219
LEE (SHORTY) GARRETSON—It's Wyoming (Wyoming-Celeste, BMI)—Where They Buried Paul-Here Comes Celeste, BMI). SOMA 1402
THE YELAS PLAYBOYS—Footsteps to Nowhere (Sure-Fire, BMI). HIC 102

R&B SPOTLIGHTS

TOP 10

Spotlights—Predicted to reach the TOP 10 of LEADING RHYTHM & BLUES SINGLES Chart

BABY WASHINGTON—NO TIME FOR PITY (Saturn, BMI)—Hot on the heels of her recent smash, "Only Those in Love," comes another powerhouse blues entry that can't miss! Flip: "There He Is" (Roosevelt, BMI). **See 137**

ANN MASON WITH LITTLE MAC & THE BOSS SOUNDS—YOU CAN'T LOVE ME IN THE MIDNIGHT HOUR (East-Cotillion, BMI)—The answer to Wilson Pickett's hit is a pulsating rocker with an outstanding vocal that has an equal potential of the original hit. Flip: "In the Midnight Hour" (Instrumental) (East-Cotillion, BMI). **Atlantic 2309**

JOHNNY DAYE—MARRY ME (And, BMI)—A soulful wailer, produced by Johnny Nash, serves as an impressive and commercial debut for an exciting new stylist. Fast chart action expected for this blues production-ballad. Flip: "Give Me Back My Ring" (Vatac, BMI). **Jomada 600**

LITTLE HANK—TRY TO UNDERSTAND (Hill & Range, BMI)—With a rocking good production by Bill Justis, this well-done vocal on rhythmic blues material has possibilities in the pop field as well. Flip: "I Got the Feeling" (Tunesville, BMI). **Sound Stage 7 2551**

CHART

Spotlights—Predicted to reach the R&B SINGLES Chart

SAM AND DAVE—I've Like I Know (Est, BMI). STAX 180
LATTIMORE BROWN—I've Got Everything (My Baby Needs) (Cape Ann, BMI) (Copyright Pending). CAPE ANN 44
DONNIE WILLIAMS—A Real Love (Gold-Coast, BMI). SCEPTER 12119
BILLY THOMPSON—Ebb Tomorrow Good-Bye (Frisco-Chevrolin, BMI). COLUMBIA 43463
KNIGHT BROTHERS—I Owe Nor My Life (Herco-Chevia, BMI). CHECKER 1134

ALREADY A SMASH IN ENGLAND*

and

NOW AVAILABLE IN AMERICA ON DECCA® RECORDS

MY GENERATION

by

THE WHO

31877



* #4 ON THE ENGLISH CHARTS IN JUST 10 DAYS

DECCA

Produced by Shel Talmy

REDISCOVERED!

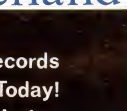
A Treasure of Entertaining, Educational Listening for Children—

wonderland

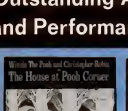
...the Finest Children's Records in the World Today! Outstanding Artists and Performances—



1442 Winnie the Pooh and Christopher Robin in The House at Pooh Corner.



1431 Alice In Wonderland, Vol. 1: Cyril Ritchard.



1434 The Tale of Peter Rabbit: Vivien Leigh.



1466 A Young People's Introduction to Beethoven.



1448 A Child's Introduction to the Alphabet and Numbers: Ireene Wicker.



1452 Tom Glazer's Concert for and with Children.

...acclaimed by teachers, parents, critics and children!

Suggested List—$1.89 (Deluxe Illustrated Editions—$3.79) See your dealer, or write for free catalog.

ORPHEUM PRODUCTIONS, INC.
235 West 46th Street,
New York, N.Y. 10036
Producers of Riverside, Jazzland, Wonderland and Battle Records.

NEW 'SYNE' IS RECORDED

HOLLYWOOD—"Auld Lang Syne" has been rewritten with modern lyrics as "Old Friends of Mine" and sung by Lindsay Crosby and Johnny Mercer on the Holiday label. Nelson Riddle handled the arrangement and orchestra. Producer Bruce Blalock said the new version was created because most persons don't know the words to the famous New Year's Eve heart-tugger. The record marks Lindsay's singing debut. He is the youngest of Bing Crosby's sons by his first marriage.

Bob Summers Sets Up Firm

HOLLYWOOD — Bob Summers, former Warner-Reprise national sales manager, has formed Magna Carta Enterprises, which includes Charter Records and King John Music, an ASCAP firm.

Summers bought the Charter name and several masters from Dick Peirce, who is now in advertising. His first single is "How Does That Grab You," with Jeff Thomas, which is being handled by 29 U. S. distributors. Peirce produced the single by the former Portland, Ore., disk jockey.

Summers will handle administration and go to independent producers for masters.

Cameo-P'kway Pushes Artists Via Videotape

NEW YORK — Cameo-Parkway Records is relying heavily on videotape to promote the label's artists. Tapes are sent to local radio stations, and they've been getting play on outlets like WKYC and WEWS, Cleveland; CKLW, WKNR and WXYZ, Detroit; WDRC and WTIC, Hartford; KTRK, Houston; KDKA, Pittsburgh; WKBW Buffalo; WBBF, Rochester, N. Y.; WNYS, Syracuse, and WPRO, Providence.

Artist features on the videotapes are Dee Dee Sharp, the Orlons and the Ivy Leagues. All artists do their latest releases.

The Orlons are backing up the TV promotion with a 20-day personal appearance tour of the East and Midwest. They are accompanied by Cecil Holmes, C-P's national promotion manager.

D. Anderle MGM Scout

HOLLYWOOD—MGM Records has hired David Anderle to scout single market talent on the Coast. He will be an extension of Lenny Scheer's independent production unit," explained label president, Mort Nasatir. Scheer's operation in New York oversees liaison between MGM and independent producers.

Anderle will be broken in by Jesse Kaye, MGM's coast a&r head but will thereafter concentrate on providing Scheer with masters from California sources. MGM plans increasing its singles activity here, Nasatir indicated, hence Anderle's hiring to scout acts in the teen idiom.

Billboard TOP 40 EASY LISTENING

These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

THIS WEEK	LAST WEEK	2 WKS. AGO	3 WKS. AGO	TITLE — Artist, Label & Number	WEEKS ON CHART
1	1	1	2	**TASTE OF HONEY** — Herb Alpert & The Tijuana Brass, A&M 772	10
2	4	6	9	**HE TOUCHED ME** — Barbra Streisand, Columbia 43465	8
3	12	23	29	**MAKE THE WORLD GO AWAY** — Eddy Arnold, RCA Victor 8679	5
4	9	12	19	**RUSTY BELLS** — Brenda Lee, Decca 31849	7
5	2	4	7	**CHAPEL IN THE MOONLIGHT** — Bachelors, London 9793	7
6	17	24	35	**(All of a Sudden) MY HEART SINGS** — Mel Carter, Imperial 66128	4
7	10	13	16	**FORGIVE ME** — Al Martino, Capitol 5886	8
8	5	7	8	**JUST YESTERDAY** — Jack Jones, Kapp 699	8
9	6	9	10	**COME BACK TO ME MY LOVE** — Robert Goulet, Columbia 43294	9
10	14	15	21	**AUTUMN LEAVES—1965** — Roger Williams, Kapp 707	6
11	7	2	1	**I'M YOURS** — Elvis Presley, RCA Victor 8607	12
12	18	19	26	**SINNER MAN** — Trini Lopez, Reprise 0405	6
13	23	25	30	**ON A CLEAR DAY YOU CAN SEE FOREVER** — Robert Goulet, Columbia 43294	5
14	19	29	32	**TRY TO REMEMBER** — Brothers Four, Columbia 43064	5
15	26	38	—	**KISS AWAY** — Dennis Yost, Imperial 191	3
16	29	39	—	**I WILL** — Dean Martin, Reprise 0410	3
17	30	—	—	**MAY THE BIRD OF PARADISE FLY UP YOUR NOSE** — "Little" Jimmy Dickens, Columbia 43288	2
18	13	14	14	**EARLY MORNING RAIN** — Peter, Paul & Mary, Warner Bros. 5689	8
19	31	40	—	**ENGLAND SWINGS** — Roger Miller, Smash 2010	3
20	3	3	4	**HUNGRY FOR LOVE** — Jan Howard, Decca 31824	10
21	21	32	38	**I'LL ONLY MISS HER WHEN I THINK OF HER** — Frank Sinatra, Reprise 0410	4
22	36	—	—	**LOVE THEME FROM THE SANDPIPER** — Tony Bennett, Columbia 43401	2
23	40	—	—	**MOTHER NATURE, FATHER TIME** — Brook Benton, RCA Victor 8693	2
24	37	—	—	**ON A CLEAR DAY YOU CAN SEE FOREVER** — John Gary, Mercury 72092	2
25	16	20	24	**DEEP IN YOUR HEART** — Jerry Vale, Columbia 43413	6
26	15	17	23	**REMEMBER WHEN** — Wayne Newton, Capitol 5514	6
27	24	35	36	**THE SPIDER SONG** — Kitt Von Rose, A Queen of the World 139	4
28	20	22	27	**CINCINNATI KID** — Ray Charles, ABC-Paramount, 10728	6
29	33	—	—	**EV'RYBODY HAS THE RIGHT TO BE WRONG** — Frank Sinatra, Reprise 0410	2
30	22	34	34	**I HAVE DREAMED** — Dick Haymes, Command 4114	5
31	38	—	—	**NEVER DREAMED I COULD LOVE SOMEONE** — Ken Dodd, Capitol 5492	2
32	25	28	28	**SIDE BY SIDE** — Jane Morgan, Epic 9747	7
33	34	36	39	**FREE SPIRITS** — Peggy Lee, Capitol 5551	4
34	8	10	12	**SECRETLY** — Jefferson, Capitol 5499	9
35	35	37	40	**I'LL ONLY MISS HIM WHEN I THINK OF HIM** — Nancy Wilson, Capitol 5510	4
36	39	—	—	**TEARS (For Souvenirs)** — Vic Damone, Warner Bros. 5668	2
37	—	—	—	**PUPPET ON A STRING** — Elvis Presley, RCA Victor 8628	1
38	—	—	—	**ONE HAS MY NAME** — Barry Young, Dot 16756	1
39	—	—	—	**JEALOUS HEART** — Connie Francis, MGM 13420	1
40	—	—	—	**YOUNG AND FOOLISH** — Eddie Fisher, Dot 16779	1

this is

MGM K-13410



MGM RECORDS

MGM Records is a division of Metro-Goldwyn-Mayer, Inc.

ACUFF-ROSE ARTISTS CORP.

the BIG one

Billboard

For Week Ending November 20, 1965

Billboard HOT 100

★ STAR performer—Sides registering greatest proportionate upward progress this week.

Record Industry Association of America seal of certification as million selling single.

Billboard Award	This Week	Last Week	Two Weeks Ago	Three Weeks Ago	TITLE — Artist, Label & Number	Weeks On Chart
★	1	5	12	39	I HEAR A SYMPHONY — Supremes, Motown 1085	4
	2	3	8	10	1-2-3 — Len Barry, Decca 31807	9
	3	1	1	3	GET OFF OF MY CLOUD — Rolling Stones, London 9792	7
	4	6	9	14	RESCUE ME — Fontella Bass, Chess 1938	8
★	5	8	13	18	LET'S HANG ON — B. Sainte-Marie, Phillips 40317	4
★	6	12	31	61	TURN! TURN! TURN! — Byrds, Columbia 43404	5
	7	2	2	2	A LOVER'S CONCERTO — Toys, Dynaflow 209	11
	8	10	15	19	AIN'T THAT PECULIAR — Marvin Gaye, Tamla 54128	7
	9	9	10	15	A TASTE OF HONEY — Herb Alpert & the Tijuana Brass, A&M 775	9
	10	4	6	7	YOU'RE THE ONE — Vogues, Co & Ce 239	10
	11	7	4	5	EVERYBODY LOVES A CLOWN — Gary Lewis & the Playboys, Liberty 55816	9
★	12	20	39	51	YOU'VE GOT TO HIDE YOUR LOVE AWAY — Silkie, Fontana 1550	6
	13	11	3	1	YESTERDAY — Beatles, Capitol 5498	9 (S)
★	14	68	—	—	I GOT YOU (I Feel Good) — James Brown, King 6010	2
	15	16	21	33	RUN, BABY RUN — Newbeats, Hickory 1282	8
★	16	27	38	49	MY GIRL HAS GONE — Miracles, Tamla 54122	7
	17	15	16	17	BUT YOU'RE MINE — Sonny & Cher, Atco 6381	7
	18	14	14	16	I KNEW YOU WHEN — Billy Joe Royal, Columbia 43390	10
★	19	29	43	59	MAY THE BIRD OF PARADISE FLY UP YOUR NOSE — "Little" Jimmy Dickens, Columbia 43389	5
	20	23	36	50	MY BABY — Temptations, Gordy 7067	5
	21	21	24	38	ROUND EVERY CORNER — Petula Clark, Warner 5670	7
	22	18	5	4	KEEP ON DANCING — Gentrys, MGM 13879	11
	23	17	17	20	EVERYONE'S GONE TO THE MOON — Jonathan King, Parrot 9774	9
★	24	35	48	58	MAKE IT EASY ON YOURSELF — Walker Brothers, Smash 2000	6
★	25	25	32	44	WHERE DO YOU GO — Chad & Jeremy, World Artists 1056	6
★	26	13	7	8	POSITIVELY 4TH STREET — Bob Dylan, Columbia 43389	8
	27	19	11	11	MAKE ME YOUR BABY — Barbara Lewis, Atlantic 2302	11
★	28	38	49	63	MAKE THE WORLD GO AWAY — Eddy Arnold, RCA Victor 8679	4
★	29	39	58	88	I WILL — Ruby Martin, Dayton 5012	4
	30	33	44	54	I FOUND A GIRL — Jan & Dean, Liberty 55852	8
★	31	51	88	—	I CAN NEVER GO HOME ANY MORE — Shangri-las, Red Bird 040	4
★	32	45	62	83	I'M A MAN — Yardbirds, Epic 9787	4
★	33	34	45	55	RING DANG DOO — Herb Alpert & the Tijuana Brass, A&M 775	7
★	34	44	61	80	LET ME BE — Turtles, White Whale 224	4
★	35	22	25	30	SAY SOMETHING FUNNY — Patty Duke, United Artists 918	8
★	36	36	42	60	RUSTY BELLS — Brenda Holloway, Tamla 54069	7
★	37	58	—	—	SOMETHING ABOUT YOU — Four Tops, Motown 1084	2
★	38	63	—	—	OVER AND OVER — Dave Clark Five, Epic 9800	2
★	39	26	30	35	WHERE HAVE ALL THE FLOWERS GONE — Johnny Rivers, Imperial 66120	8
★	40	32	37	48	CHAPEL IN THE MOONLIGHT — Bachelors, London 9790	8
★	41	53	74	—	KISS AWAY — Brenda Reed, Diamond 191	3
★	42	28	22	13	JUST A LITTLE BIT BETTER — Herman's Hermits, MGM 13295	10
★	43	46	56	67	CLEO'S BACK — Fifth Dimension, Soul City 35010	7
★	44	57	81	—	ENGLAND SWINGS — Roger Miller, Smash 2010	3
★	45	49	66	75	(All of a Sudden) MY HEART SINGS — Mel Carter, Imperial 66130	4
★	46	59	72	97	MYSTIC EYES — Them, Parrot 9796	4
★	47	24	23	23	I Want To (Do Everything for You) — Joe Tex, Dial 4015	13
★	48	47	51	52	ROAD RUNNER — Bo Diddley, Checker 1120	9
★	49	64	80	—	HERE IT COMES AGAIN — Fortunes, Press 9798	3
★	50	56	67	82	JUST A LITTLE BIT — Roy Head, Scepter 12116	4
★	51	69	90	—	DON'T THINK TWICE — Wonder Who? Philips 40354	3
★	52	55	65	68	DON'T TALK TO STRANGERS — Rick Nelson & the Stone Canyon Band, Decca 31820	7
★	53	54	59	72	HE TOUCHED ME — Sandy Posey, Columbia 43400	8
★	54	62	70	79	SINNER MAN — Trini Lopez, Reprise 0400	6
★	55	72	—	—	FEVER — McCoys, Bang 511	2
★	56	80	—	—	PUPPET ON A STRING — Elvis Presley, RCA Victor 8668	2
★	57	78	87	—	IT'S MY LIFE — Animals, MGM 13414	3
★	58	71	77	84	HARLEM NOCTURNE — Viscounts, Verve 10366	4
★	59	50	53	56	TAKE ME IN YOUR ARMS — Rita Wootan, Gordy 7066	8
★	60	70	89	—	CRAWLING BACK — Boz Scaggs, MGM 13410	3
★	61	—	—	—	HANG ON SLOOPY — Ramsey Lewis Trio, Cadet 5522	1
★	62	75	92	—	ONE HAS MY NAME — Barry Young, Dot 16784	3
★	63	66	75	81	MISTY — Vibrations, Okeh 7309	5
★	64	65	68	70	LOOKING WITH MY EYES — Bonnie Murdock, Scepter 12111	8
★	65	61	63	73	FORGIVE ME — Jeff Beck, Capitol 5504	6
★	66	—	—	—	SUNDAY AND ME — Jay & the Americans, United Artists 968	1

HOT 100—A TO Z—(Publisher-Licensee)

All's That Possible (Adam, BMI) — 87
All of a Sudden) My Heart Sings (Leeds, ASCAP) — 45
Alone With You (Jobete, BMI) — 77
Another Girl (Screen Gems, BMI) — 52
Ask Me (Trio-Tunetown, BMI) — 100
Chapel in the Moonlight (Shapiro-Bernstein, ASCAP) — 40
Child of Our Times (Tamerlane, BMI) — 73
Cleo's Back (Adam, BMI) — 43
Crawling Back (Bobby Darin, BMI) — 60
Dawn (Go Away) (Screen Gems, BMI) — 84
Don't Bring Me Down (Gladys, BMI) — 98
Don't Look Back (Duchess, BMI) — 89
Don't Talk to Strangers (Jobete, BMI) — 52
Don't Think Twice (Wemar, BMI) — 51
Don't Worry Baby (Screen Gems, BMI) — 94
Down in the Boondocks (Trio-Tunetown, BMI) — 72
Eve of Destruction (Duchess, BMI) — 92
England Swings (Tree, BMI) — 44
Everybody Loves a Clown (Yon, BMI) — 11
Everyone's Gone to the Moon (Peer, BMI) — 23
Fever (Lois, BMI) — 55
Flowers on the Wall (Southern, BMI) — 95
Forgive Me (Edmonds, ASCAP) — 65
Get Off of My Cloud (Gideon, BMI) — 3
Hang on Sloopy (Tetragrammaton, BMI) — 61
Harlem Nocturne (Regent-Rockmore, ASCAP) — 58
Here It Comes Again (Screen Gems, BMI) — 49
He Touched Me (Tree, BMI) — 53
Everybody Loves a Clown (Yon, BMI) — 11
I Found a Girl (Screen Gems, BMI) — 30
Fever (Lois, BMI) — 55
Flowers on the Wall (Southern, BMI) — 95
Forgive Me (Edmonds, ASCAP) — 65
Get Off of My Cloud (Gideon, BMI) — 3
Hang on Sloopy (Tetragrammaton, BMI) — 61
Harlem Nocturne (Regent-Rockmore, ASCAP) — 58
Here It Comes Again (Screen Gems, BMI) — 49
He Touched Me (Tree, BMI) — 53
Hide in the Wall (Four Fred, BMI) — 97
Hide Your Love Away (Maribus, ASCAP) — 12
I Can Never Go Home Anymore (Trio-Tunetown, BMI) — 31
I Found a Girl (Screen Gems, BMI) — 30
I Got You (Babe) (Conrad, BMI) — 14
I Knew You When (Tree, BMI) — 18
I Want To (Do Everything for You) (Lois, BMI) — 47
I Will (Ruby Martin, BMI) — 29
I'm a Man (Conrad, BMI) — 32
It's My Life (Kassner, BMI) — 57
Just a Little Bit Better (Tree, BMI) — 42
Just a Little Bit of You (Screen Gems, BMI) — 82
Kiss Away (Jerden, BMI) — 41
Let Me Be (Trousdale, BMI) — 34
Let's Hang On (Screen Gems-Columbia, BMI) — 5
Let's Live for Today (Tokeco, BMI) — 91
Let's Sing About Love (Tree, BMI) — 96
Let's Sing for (Saturday's Summer Fun, BMI) — 83
Looking With My Eyes (Gloss Seven Inc., BMI) — 64
Make It Easy on Yourself (Blue Seas-Jac, ASCAP) — 24
Make the World Go Away (Tree, BMI) — 28
Mandy (Edward Kassner, Inc., BMI) — 74
Mary Ann (Tree, BMI) — 76
May the Bird of Paradise Fly Up Your Nose (Southern, BMI) — 19
Misty (Vanbeco, ASCAP) — 63
Mr. Tambourine Man (Duchess, BMI) — 86
My Baby (Jobete, BMI) — 20
My Girl Has Gone (Jobete, BMI) — 16
Mystic Eyes (Them, Parrot 9796) — 46
Nobody Cares About Me (Tree, BMI) — 87
Over and Over (Dakeo, BMI) — 38
Positively 4th Street (Dwarf, BMI) — 26
Puppet on a String (Elvis Presley, RCA Victor 8668) — 56
Rescue Me (Fontella Bass, Chess 1938) — 4
Ring Dang Doo (Records, BMI) — 33
Road Runner (Bo Diddley, Checker 1120) — 48
Rusty Bells (Southern-Mills, BMI) — 36
Say Something Funny (Patty Duke, United Artists 918) — 35
Sinner Man (Gabar Songs, BMI) — 54
Something About You (Four Tops, Motown 1084) — 37
Stand by Me (Trio-Progressive, BMI) — 92
Sunday and Me (Tuliptown, BMI) — 66
Take Me in Your Arms (Gladys, BMI) — 59
Tell Her No (Jobete, BMI) — 99
There Is Too Much Sorrow in the World (Lois & Snaps, BMI) — 79
Try Me (Conrad, BMI) — 67
Turn! Turn! Turn! (Melody Trails, BMI) — 6
Where Do You Go (Peer-Southern, BMI) — 25
Where Have All the Flowers Gone (Fall River, BMI) — 39
Yesterday (Maclen, BMI) — 13
You've Got to Hide Your Love Away (Maribus, BMI) — 12
You've Got to Hide Your Love Away (Gloss, BMI) — 85
You've Lost That Lovin' Feelin' (Screen Gems-Columbia, BMI) — 10
You've Lost That Lovin' Feelin' (Screen Gems-Columbia, BMI) — 10
You've Lost That Lovin' Feelin' (Screen Gems-Columbia, BMI) — 10

BUBBLING UNDER THE HOT 100

101. ONLY LOVE (Can Save Me Now) — Solomon Burke, Atlantic 2300
102. GOODBYE BABY — Jack Scott, Capitol 5501
103. RUN TO MY LOVIN' ARMS — Linny Welch, Kapp 710
104. NO LOVE — Lou Johnson, Big Hill 1001
105. YOU DON'T HAVE TO BE MAD — Lovin' Spoonful, Kama Sutra 206
106. TIRED OF WAITING — Kinks, Reprise 0396
107. WITH A SMILE & A SONG — Jim Ford, United Artists 926
108. I'M GONNA MAKE YOU MINE — Lou Christie, Co & Ce 240
109. MY BABY — Rick Nelson, Decca 31820
110. MY BABY LOVES LOVIN' — Jackie Wilson, Brunswick 55277
111. JUST OUT OF REACH — Eamblers, Parrot 9797
112. I'M GONNA LOVE YOU TWICE — Shirelles, Scepter 12117
113. I'M TELLING YOU NOW — Freddie & the Dreamers, Tower 144
114. I'M SATISFIED — Lou Rawls, Capitol 5506
115. I HAVE DREAMED — Chad & Jeremy, Columbia 43414
116. I'M GONNA BE A WHEEL SOME DAY — Lulu, Epic 9799
117. I'M HENRY VIII, I AM — Herman's Hermits, MGM 13390
118. I'M GONNA TRY TOWN LOVERS — Ronnie Dove, Diamond 192
119. TAKE A LOVE — Jimmy Hughes, Imperial 66127
120. C. C. RIDER — Bobby Powell, Wolf Pup
121. SOMETHING'S GOT HOLD — Johnnie Taylor, Stax 151
122. EVERYTHING'S GONNA BE ALL RIGHT — Al Martino, Capitol 5482
123. THE GOOD SELLS — Jerry Butler, Mercury 72408
124. HEARTBEAT — Martin Jones, Uptown 715
125. I BELIEVE I'LL LOVE ON — Jackie Wilson, Brunswick 55277
126. LOVE'S MADE A FOOL OF YOU — Buddy Holly, Coral 62406
127. I'M THE ONE YOU'RE LOOKING FOR — Martha & the Vandellas, Gordy 7068
128. CRYSTAL CHANDELIER — Vic Dana, Dolton 315
129. SHOUT — Isley Brothers, Atlantic 2306
130. WHAT THE NEW BREED SAY — Barbarians, Laurie 3321

Compiled from national retail sales and radio station airplay by the Music Popularity Dept. of Record Market Research, Billboard.

THE GOOD TIME MUSIC OF THE

LOVIN' SPOONFUL



IS ONLY ON KAMA SUTRA

EXCLUSIVELY DISTRIBUTED BY MGM RECORDS

A PRODUCT OF KOPPLMAN-RUBIN ASSOCIATES/PRODUCED BY ERIK JACOBSEN

Electrola Issues German 'Barber'

By OMER ANDERSON

COLOGNE — Electrola has just released the first German language version of Gioacchino Rossini's "Barber of Seville."

And what is even more significant the EMI subsidiary has produced the Rossini masterwork in an "all German" format, using artists from both West and East Germany.

Electrola says that since Germany cannot be politically reunified within the foreseeable future, the diskery proposes to bring to reunify this humpty-dumpty country musically.

2nd Major Release

The Rossini production is the second major classical release Electrola has produced with East German as well as West German artists. It follows closely Mozart's "Magic Flute."

Electrola is hinting strongly that it proposes an extensive program of East-West German collaboration in the production of Italian opera masterworks in German.

Electrola's Barber of Seville made even greater use of East German artists than did its production of "Magic Flute." Solo artists were used from Berliner Rundfunk, East Germany's radio station in Berlin and the orchestra is the leading orchestra in Communist East Germany, the Staatskapelle Berlin.

Electrola says the Rossini masterwork has been produced in German with special treatment for the music as well as libretto, and the translation has been done to suit the music.

Electrola regards music as the most practical avenue for uniting the two German States. From the diskery's standpoint, it is good business, too.

Some of the world's top artists—East Germans—have been denied maximum exposure in the West simply because of the cold war. So-called "all German" productions such as Electrola is undertaking provide the ideal formula for utilizing the talent of the East German artists while skirting political difficulties.

Muzak Expecting to Serve All W. Europe

FRANKFURT — West Germany has become the hub for extension of Muzak background music on the Continent.

After previously remaining independent of franchisers, Muzak broke with tradition two years ago in Germany and took a substantial minority interest in Musik fuer Millionen, its representative in Munich.

Muzak, having made this move, then proceeded to press rapid Continental expansion. It granted franchises in Belgium, Denmark and Finland.

Entry into additional countries is now under negotiations. Muzak expects to be operating in every country in Western Europe within the next few years.

It is satisfied on the basis of experience to date that foreigners as well as Americans will respond to Muzak. Perhaps most significant, Muzak believes the American background music formula can be sold to foreigners on an "as is" basis.

Muzak so far is resisting strong pressure to engage in local music programming — turning out tapes tailored to Latin tastes, tapes with a Bach, Brahms and Beethoven beat for Europeans, and tapes with a dash of Edvard Grieg and Jean Sibelius for the Scandinavians.

From this aspect, the Muzak operation is unique. The tapes recorded in the U. S. for Americans are the only ones used by overseas franchisers. A representative of the firm explained, "What Europeans want is the genuine Muzak product — the product played in the U. S. They don't want a local version. A lot of other American firms would be well advised to stick with the successful American product in selling to Europeans and resist the temptation to cater to European tastes.

"Europeans don't want us to copy them. They expect us to 'Americanize' them. We lose our biggest selling point when we dilute the pure American product—be it music or Coca-Cola."

Dane Radio to Produce Disks

COPENHAGEN—The State radio network of Denmark intends to enter record production on the pattern of the Swedish State broadcasting service.

The Danish radio will produce disks in co-operation with private record companies, using artists and reperory of the broadcasting service and technical facilities of the private disk firms.

Records will be sold through normal retail channels, with the State radio receiving 10 per cent of the gross. Initial productions will include Danish pop, folk music and Danish lieder.

It is expected that bulk of production will consist of evergreens, current hit tunes and "hits from yesteryear."

The State radio has made its productions attractive to record companies by offering to assume all production costs. The disk firms will work on a contract basis.

Production will be financed out of the broadcasting service's regular budget, thus eliminating need for special approval which might be subject to political objections.

Plans for disk production are in charge of a Danish State radio committee composed of Peter Noergaard, chairman of the radio council; general manager Erik Carlsen and program director Niels-Joergen Kaiser.

Efforts will be made to interest other European State broadcasting services in participating in disk production on a co-operative basis.

Pot Keeps Boiling on Fest's Dropping Plan for Home

SAN REMO — The controversy over the dropping of the

Cap. of Canada Adds to Product

MONTREAL — Capitol Records of Canada has established a new policy regarding its French-Canadian recording artists. French-Canadian product will now be released on the Capitol label, identifying with and strengthening Capitol's reputation as a company that boosts Canadian talent. Formerly French-Canadian product was released on the Pathe label, for French identification.

First French-Canadian artists to appear on the Capitol label will be Les Calillous with their third LP, recorded live at a performance at La Salle Claude Champagne, and Claude et Les Megatones, with a single. Capitol is increasing its activity in the French - Canadian market, with the recent signing of Claude et Les Megatones, a 9-eye group formerly with Apex, and Jean Claude Becker.

Rose d'Or Now Rose de France

PARIS—Claud Tabet, organizer of the French Song Festival—the Rose d'Or — announced this week that the festival will be known as the Rose de France, to avoid confusion with the Rose d'Or of Montreux, the TV festival.

Encouraged by the success of this year's festival, Tabet is planning to make each event at Antibes bigger and better. A nationwide promotion and publicity campaign is planned.

projected home for retired singers for which San Remo Festival Jan. 28-30 proceeds were destined continues to jeopardize relations between the Casino management and the four top music organizations which give their endorsement to the festival.

In a reply to a recent query by AIDEM, Italian Association of Music Publishers, Luigi Bertolini, president of ATA, operators of the Casino, reported that the original tract of land had been acquired, but that singers had not cooperated in offering their services to provide necessary development funds. Original plot of 7,000 square meters in San Remo was substituted by one of 30,000 square meters in the area behind the city. This was arranged with a music or-

9 CBS LP's TAKE AWARDS

BONN — Nine CBS albums have won German Record Critics awards (Preis des Deutschen Schallplattenkritik). Three first prizes were awarded for the following albums: "Requiem" by chestral Music of Brahms," with the Columbia Symphony Orchestra under the direction of Bruno Walter; Beethoven's Concerto in C Major, with Rudolf Serkin, Alexander Laredo, Leslie Parnas, and the Marlboro Festival Orchestra under the direction of Alexander Schneider; Vladimir Horowitz' recording of Beethoven's Sonata No. 8, three Preludes by Scriabin, three Etudes and a Scherzo by Chopin. Six other CBS albums received honorable mentions.

Phonogram Takes Press On Fall Product Journey

MILANO — A different method of unveiling new product was launched by Phonogram, Philips and Polydor Italian subsidiary. Milanese press representatives were invited to an excursion at Scanaboa, a tiny village on the delta of the Po River, about 300 miles from Milan. Thirty journalists left for Scanoboa by bus, and Phonogram entertained them during the trip with quizzes and games and took this opportunity to present its fall releases.

Outstanding among these were performed by Lebanese Patrick Samson, Greek Nana Mouskouri, French Henri Vidal, Italian Arnaldo Savini, Italian Orietta Berti, French Frank Fernandel and German Bert Kaempfert. In Scanoboa several Phonogram artists met the press and performed in the village square.

Jazz Fest Ripples With Rhythm

By MIKE HENNESSEY

PARIS — The Second Paris Jazz Festival—held at the Palais de la Mutualite on Nov. 3 and 4—was a triumph.

From the rippling notes struck by pianist Teddy Wilson—making his first appearance on a Paris stage—to the last wailing phrase of avant-gardist Ornette Coleman the following day, the audience was treated to almost 10 hours of vital and richly varied jazz.

Outstanding successes of the three-concert Festival were Miss (Ella) Hines, Teddy Wilson, Stuff Smith, Bill Evans, Lee Konitz, Freddie Hubbard and Ornette Coleman.

Prudent Festival director Associe Francaise de Concerts and the ORTF—split the festival into orthodox and unorthodox categories. The two concerts on the first day featured nothing that was too far out; the half-way out Sonny Rollins and the almost out-of-sight Ornette Coleman were featured on the second day.

Although all the "name" musicians were accorded warm receptions, the revelation of the festival was the young Danish bassist Orsted-Pedersen who appeared with Bill Evans and Lee Konitz. Pedersen's virtuoso musicianship, embracing a breathtaking technique, beautiful tone and faultless time was a really stand-out feature and his solos drew wildly enthusiastic applause.

As a sort of overture to the presentation of the international jazz stars, the big band of Jean-Claude Naude kicked off the proceedings and made a good impression.

When Next

Teddy Wilson followed, and his appearance on stage provoked such roaring acclaim that it was some minutes before he could announce his program and introduce German bassist Peter Trunk and Dutch drummer Cees See.

Dakota Staton, backed by a British rhythm section of Johnny Patrick (piano), Freddie Logan (bass) and Johnny Butts (drums) sent her big, big voice ringing through the vast auditorium.

To close the first concert, Earl Hines came on stage to tremendous applause, played two piano solos in his highly original style, and then introduced the All Stars—Jimmy Woods (bass), Kenny Clarke (drums), Don Byas (tenor sax)—deputizing for the absent Gerry Mulligan—Stuff Smith (violin), Ben Webster (tenor sax) and Roy Eldridge (trumpet and flugel horn).

The second concert got off to a cool and eloquent start with first Bill Evans, then Lee Konitz featured against the superb rhythmic backcloth of Orsted-Pedersen (bass) and the supremely talented Alan Dawson (drums).

In terms of accomplished musicianship this was the highlight of the Festival. Both Evans and Konitz are immensely resourceful soloists and the support of Pedersen and Dawson—though perhaps a little robust for the delicate work of Evans—was magnificently inspired.

The Art Blakey group featuring Nathan Davis (tenor), Freddie Hubbard (trumpet), Walter Bishop (piano) and Reggie Workman (bass) brought the first day's proceedings to a lively close—although by this time jazz indigestion had overtaken some of the audience.

Sonny Rollins playing in a beret and backed by French bassist Gilbert Rovere and drummer Art Taylor launched the second day of the Festival in typically unconventional style.

Apart from the brief featuring Rovere and Taylor — both of whom excelled themselves— Rollins was playing from the moment he walked on stage to the moment he walked off.

It's a giant hit in Chicago.

• in the top 3 at WCFL and WLS!

• over 40,000 records sold in Chicago!

It'll be a hit in your town.

• Now breaking for a hit in

MINNEAPOLIS
DETROIT
CLEVELAND
KANSAS CITY
ST. LOUIS
&
PITTSBURGH

LOOK THROUGH ANY WINDOW

#66134

THE HOLLIES

Produced by Ron Richards

IMPERIAL...*on the go!*

IMPERIAL
A PRODUCT OF LIBERTY RECORDS

Nippon Victor Bucks Recession Tide; Registers Gains in Sales

By J. FUKUNISHI

TOKYO — Nippon Victor Records closed its first six-month period of fiscal 1965 with a fairly good business despite general recession currently prevailing in Japan. The disk firm registered the gross sales of $49,618,055, an increase of 3.3 per cent over the preceding term. Net profit after tax of $2,446,611 exceeded the previous net profit of 6.1 per cent.

The breakdown of gross sales is:

1. Records $9,228,945; 18.6 per cent of total sales. This is only a drop of 1 per cent.
2. Radios $3,125,939; 6.3 per cent.
3. Stereo phonographs $20,393,026; 41.1 per cent.
4. Television sets $10,122,087; 20.4 per cent.
5. Other electronic merchandise $6,748,058; 13.6 per cent.

Exports chalked up $8,484,689 which accounts for 17.1 per cent of gross sales. The quota fixed for coming business term is $51,000,000.

Gross of Nippon Columbia Records for the first half of fiscal 1965 is $32,061,110, 80 per cent of its quota.

The figure can be broken down into:

1. Records $7,311,111; 23 per cent.
2. Televisions and radios $8,752,777; 28 per cent.
3. Stereo phonographs, tape recorders and others $12,211,111; 38 per cent.
4. Electric home appliances and musical instruments $3,786,111; 11 per cent.

Most noteworthy is the increase of exports which reached $4,600,000 or 14 per cent of gross sales.

However, net profit after tax decreased to $626,400 when compared with the preceding term, causing a reduction of dividend from 12 per cent to 10 per cent. Televisions failed to show satisfactory sales due to saturation in the market, while records also indicate a slight dip in sales affected by general depression.

Yamaichi Security Co., one of the label's major stockholders, had to sell five million shares to Radio Tokyo forced by Yamaichi's deteriorating financial condition. Since Radio Tokyo (radio and television) is one of the most influential commercial stations in Japan, it is expected that the station will launch positive activities in concert with Nippon Columbia in the field of music in the future. The quota for next term was set at $37,800,000.

Toshiba Records (EMI) successfully recorded the biggest business in its 10-year history by achieving sales of $6,391,027 during the six-month term from April 1 to Sept. 30.

Gross Is 9 Per Cent

Gross sales show an increase of 9 per cent and profit before tax an increase of 1.4 per cent over the preceding period, deriving a net profit of $42,611. This highest profit ever realized affords the label to pay a melon of 20 per cent per annum to stockholders for the second time.

What created a surprise were the fantastic sales of international records which account for 78 per cent of gross sales. The coverage by Japanese recordings is only 22 per cent. The artists who can be named as potential business boosters include Cliff Richard, the Animals, Herman's Hermits, the Beatles, Adamo, and the Ventures. Disks by these pop artists account for 44 per cent of international records sold. The label's quota for next term was determined to be $6,900,000.

Folk Blues Festival Gets SRO Reception

PARIS — Despite the fact that most of the artists in the package were relatively unknown here, the Fourth American Folk Blues Festival which played here (1) was a success.

It provided further evidence of the great revival of interest in folk blues — much of it no doubt due to the increased activity in this field on the pop music front.

Although only one concert was originally scheduled, the organizers, bowing to public demand, presented a second one at midnight. Both concerts—at the Theater des Champs-Elysees—were sell-outs.

Biggest reception was reserved for John Lee Hooker and Roosevelt Sykes, both of whom are well known in Europe. But there was storming applause, too, for Big Mama Thornton, for one-man-band Doctor Ross and for the modern-style blues singing of Buddy Guy.

Other artists featured in the package were Fred Bilow, Fred McDowell, Eddie Boyd, Big Walter Shakey Horton, Lonesome Jimmy Lee and J. B. Lenoir.

Philips Adds Talmy Label

LONDON—Philips Records, which set a precedent by agreeing to distribute and promote Andrew Oldham's Immediate Records two months ago, has taken on another independent producer, American Shel Talmy, who produces hits by the Kinks and the Who. His label is Planet.

But as with Oldham — who records the Rolling Stones — Philips will not be getting any established artists by the deal. The Kinks are committed to Pye and the Who to Brunswick.

Instead, Talmy will be seeking new British talent for his Planet label and acquiring American records wherever possible (Oldham's only hit on Immediate has so far been with an American record—the McCoys' "Hang on Sloopy").

The first Planet release will be in December, and by the deal Talmy concluded with Philips Managing Director Leslie Gould there will be regular releases of both singles and albums throughout 1966.

Talmy is associated with leading promoter Arthur Howes in Orbit Universal Music which embraces recording and publishing.

RIFI TO ISSUE POCKET DISKS

MILANO — Giovanbattista Ansoldi, Rifi Records chairman, announced that the company will soon release "pocket records" manufactured in a new size. System and size have been patented. The records will have a smaller diameter than 7 inches and will be "pocket" size. The speed of the record was not divulged.

Ansoldi assured that the sound will be as good as that of usual records. Pocket records will be sold in newsstands, supermarkets and department stores at a retail price of Lire 300-400 (48 to 61 cents). Repertoires will feature hit tunes.

CRS Camay, Parker Outlet

LONDON — The American Camay and Parker labels will be distributed in Britain by Combined Record Sales, an organization within the Barrington Coupe group. Deals were concluded by CRS director Mike Philpott during a business visit to the U. S.

The company joins the album price war by issuing LP's from both labels at $1.50. Included in the Parker label catalog are records by Charlie Parker, Lester Young and George Lewis.

The Camay material, to be marketed as Summit New World Series, includes records by Mel Torme, Little Richard, Ray Charles, Steve Lawrence, Burl Ives and the Weavers, as well as country music by Don Gibson, Tex Ritter and Merle Travis.

CRS has also cut its stereo albums to $1.50.

Antor Handles RCA Products

CARACAS, Venezuela—RCA Victor Records has licensed the Hermanos Antor (Continental de Discos) firm here to distribute its product. The Antor firm has been guaranteed an income of about $100,000 a year. Antor has been named president of the firm as the result of a reorganization movement. Other officers include Jose Antor, vice-president, and Prudencio Sanchez Vidal, sales manager.

MUSIC CAPITALS OF THE WORLD

BRUSSELS

Vogue reports that **Jean-Claude Darnal** will do a TV show at the Belgian Walloon TV (19). . . . Three new LP's appear for Christmas and New Year: one by **Petula Clark**, one by **Francoise Hardy**, and one by **Sandie Show**. . . . CBS reports that the concerts given in Antwerp and Mons by CBS violinist **Zino Francescatti** have met with great success. . . . French CBS singer **Claude Leveillee** arrived in Belgium for stage and TV appearances. He was welcomed by CBS public relations gal **Mimi Smith**. . . . Recent CBS releases in the singles field include the **New Christy Minstrels** with "Chim, Chim, Cheree" (that won the American Academy Award); "They Gotta Quit Kickin' My Dog Around"; **Peter Kamp** sings "Ein Traum Ging Vorbei"; CBS also released "Ain't It True" by **Andy Williams**.

JAN TORFS

MILAN

Ronald Kass, Liberty's international manager, visited Milan and met **John Lee**, a&r of EMI Italiana, Liberty's licensee. Kass also met with **Giulio Rapetti** of Edizioni Ricordi, and **Enrico Carrera** of Italian Chappel, both involved with Liberty's publishing interests in Italy. Kass checked possibilities of having two Liberty artists, **Vic Dana** and another as participants in the 1966 San Remo Festival. Liberty's international division is in Lugano, Switzerland. . . . **Giuseppe Giannini**, formerly CGD Internazionale's manager, joined Dischi Carosello-Cemed, the record division of the Curci Publishing Group, as manager, and began to reorganize the company. . . . **Anna Identici**, Ariston Records, won the Italian Song Festival in Zurich with "Un Bene Grande Cosi." Special prizes were also awarded to **Emanuela Tinti**, judged the most promising new voice; **Ezio Leoni** was best arranger. . . . **Mina** (Rifi), **Adriano Celentano** (Clan), **Gigliola Cinquetti** (CGD), **Domenico Modugno** (Curci), **Gino Paoli** (CGD), **Les Surfs** (Festival), **Dusty Springfield** (Philips), **Frank Alamo**, **Sergio Endrigo** (Fonit), **Bruno Lauzi** (CGD), **Betty Curtis** (CGD), **Johnny Dorelli** (CGD), **Luciana Turina** (CGD) and actress **Annette Stroyberg**, were guests in the TV show from Campione, "Campioni A Campione" (Champions at Campione). The show was transmitted on European TV stations. . . . **Gigliola Cinquetti** will star in the Italo-Spanish co-production movie, "Un Bel Giorno" (A Wonderful Day). . . . It is almost certain that Adriano Celentano will be at the 1966 San Remo Festival, after a six-year absence. . . . Clan Records issued its fall releases by **Adriano Celentano**, **Don Backy**, **Gino Santercole**, **La Ragazza Del Clan**, **Pilade** and **Ico Cerruti**.

Paul Anka made two Ampex-films for Italian TV. They will be in **Rita Pavone's** show, "Stasera Rita." . . . RCA Italiana's outstanding fall releases by foreign artists were by **John Schroeder**, **Ivy Legue**, the **Searchers**, **Paul Anka**, the **Kinks** and **Al Hirt**. . . . Ricordi released a new record by **Bobby Solo**, "La Casa Del Signore," Italian version of **Elvis Presley's** hit, "Crying in the Chapel." . . . **Ico Cerruti** will record the Italian version of "Moment to Moment," "Da Un Momento All-'altro," from same movie score penned by **Henry Mancini**. . . . Rifi Records issued an EP and two singles with four tunes from "Mary Poppins."

GERMANO RUSCITTO

HAMBURG

Philips is promoting two teenage girl singers, **Erica**, 16, whose first release is "Schornsteinfeger" (Chimneysweep); and **Daniela**, 15, "Screib' mir in einem Brief" (Write It to Me in a Letter). Philips has a hit tune in "Wenn die Bouzoukis Singen," a Sirtak-type number with Greek singer **Leo Leandros**. Another new Philips star now receiving heavy promotion is **Corry Brokken**, whose latest release is "So ist die Liebe, mon ami," a chanson-style song. . . . The **Walker Brothers — John, Scott, and Gary**—are now touring West Germany on promotion as "Liverpool beat with an American accent." In February, the three Americans landed in Britain virtually unknown. They announced they had come to Britain to make their mark in the home of the Beatles. Currently, their recording of "Make It Easy on Yourself" is at the top of the bit list in Britain.

Polydor has just released a beat LP—"Beat 1965"—by **Tony Sheridan and the Big Six**. Sheridan is a Briton living in Hamburg. He imported **The Big Six** from Glasgow. Polydor has unleashed three other beat aggregations, each claiming to have a distinctive interpretation—the **Turtledoves**, The **Scorpions** (which play beat "with a sting"), and the **Scandias** (beat with a folk music lilt). The Turtledoves are from Redondo Beach, Calif. Their initial Polydor platter is "It Ain't Me, Babe." German stars dominate Polydor's list of autumn offerings, however, including **Freddy Quinn**, **Peter Alexander** and **Fritz Wunderlich**. . . . Aberbach-Musikverlage has three march numbers on the top tune list. The Aberbach title "Travelin' Light" emerges in German translation as "Endlich Allein"—"At Last Alone." The debate continues over whether U. S. tunes have more appeal in Germany with the original American titles or whether they do better "Germanized." Sales figures show some titles definitely do better with the U. S. titles. . . . The **Rattles**, Germany's hottest beat group, is making its sixth trip to England, where they have a full schedule of radio, TV, and stage appearances.

OMER ANDERSON

LONDON

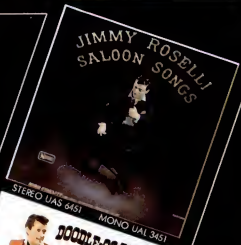
That Anglo-American artists war which raged a year ago could be on again. Now British agents are angry over the refusal of visas to **Jonathan King** (to plug his hit "Everyone's Gone to the Moon" on Hullabaloo) and **Lulu** (who had been contracted for Murray the K's New York Christmas show). . . . Pickwick International president **Cy Leslie** was due in last week for talks with the firm's British head, **Monty Lewis**, regarding new additions to the Pickwick album catalog and a venture by which the label plans to issue pop singles. . . . The nine-year association between **Tommy Steele** (currently starring in "Half a Sixpence" on Broadway) and his manager **Larry Parnes** has ended. Steele, the first of Britain's rock 'n' roll stars, is reported having discussions with **Marty Erlichman** who manages **Barbra Streisand** and **John Barry**.

Wilson Pickett's Atlantic recording of "In the Midnight Hour" seems to have led to a new fad for American records of the kind known here as Discotheque disks because they are so popular in the new growth of London's niteries for the young. Following Pickett into the chart are the **Toy's** on EMI's Stateside label with "A Lover's Concerto" and Roy Head's big sleeper "Treat Her Right" on Vocalion. . . . On his first single for the new King label (owned by R&B Discs, Ltd.) former heartthrob **Dennis Lotis** revives "The Clouds Will Soon Roll By," and the disk is getting big promotion; so is **Shirley Bassey's** recording of "It's Yourself" from the **Lionel Bart** musical, "Maggie May," published by the composer's Apollo Music and issued simultaneously in Britain and America. . . . Decca has shipped almost 500,000 copies of "The Sound of Music" album,

(Continued on page 29)

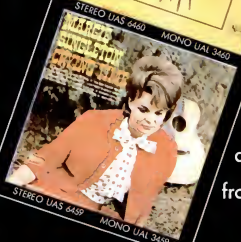


The Magnificent Seven









Magnificent artists
Magnificent vocals
Magnificent instrumentals
Magnificent backgrounds
Magnificent appeal
Magnificent sellers
Magnificent albums

The magnificent seven—
a magnificent new release

from UNITED ARTISTS RECORDS of course!

Just in Time for Christmas

10 NEW $ALES $IZZLERS from MOTOWN



MOTOWN 638



GORDY 914



TAMLA 267



MOTOWN 636



MOTOWN 634



MOTOWN 632



TAMLA 261



TAMLA 264



TAMLA 265



MOTOWN 633

MOTOWN RECORDS

Detroit, Michigan

THE COMPANY WITH THE SOUND OF YOUNG AMERICA

MUSIC CAPITALS OF THE WORLD

• Continued from page 26

and with Christmas orders flowing in heavily the LP looks certain to be Britain's biggest seller of 1965. CHRIS HUTCHINS

OSLO

Haakon Tveten, managing director of Norsk Phonogram, left for Brussels, where heads of Philips' committees had their annual meetings. Tveten is a member of the merchandising committee. . . . The Barry McGuire recording of "Eve of Destruction," in Norway, reached No. 1 on the Norwegian hit parade in three weeks; this platter is now topping in both Sweden and Norway. . . . On behalf of the Beatles, Norman Hogh's recording group the Firestones received the Norwegian silver disk for the 25,000 sale of "Help." Erik Heyerdahl of Arbeiderbladet handed out the prize prior to the premiere of the film "Help" here. The film was well received by critics. . . . Inside dirt firm Manu will issue all 11 film songs from "Equilibrium" in Germany. First to be issued there are theme melody "Melina," featuring Oddvar Eroy on mandolin, and "Tears in Your Eyes" by Gorm Zetterlind orchestra. . . . The Sente Lind success "You Cannot Hurt Me" on Manu will be issued in Finland. She sings in the very difficult Finnish language. . . . Swedish tune "Den lilla gamla jul sag dig," recorded in Swedish by Norwegian group Bjorn Ivemark, Rune Larsen, Helge Nilsen & the Stringers, has been issued in Sweden on the Fontana label. . . . Felix Stahl of Stockholms Musikproduktion, Sweden, was in Hamburg getting series of tunes, among them, "A Taste of Honey," "In Apple Blossom Time," "Rescue Me," "Unchained Melody," "Whatcha Gonna Do About It" and more. The latest Wenche Myhre platter, "O o Sherrie" featuring Ola Brunkner, scheduled for issuing in September, has at last been issued here on Polydor.

PARIS

Following Decca's release of "Amour Limite Zero" by Eric Charden, who also wrote the number, many disk jockeys here are describing Charden as the French Bob Dylan. . . . British singers Les Williams, who launched the Sandie Shaw sound with "Always Something There to Remind Me," directed the latest disk by Jus Dussin for CBS which was recorded in London. . . . The Babs, the Polydor vocal group, have recorded a different version of the Jean Bart hit "We Shall Overcome." The group sings the song in English with French "sub-titles". . . . Ja-jua Yvart translated the lyrics into French. . . . Eddy Mitchell has recorded the French version of the Rolling Stones' hit hit, "Satisfaction" ("Rien qu'un seul mot"). . . . Vogue Disques will piano to record both English and French versions of his future output for Decca. . . . Johnny Hallyday's latest for Philips is "Mon Anneau d'Or" ("My Golden Ring") a reference to his marriage this year to Sylvie Vartan. . . . Other top-selling albums in France are "Adamo at Olympia" (Pathe-Marconi), the Beatles' "Help," Sylvie and Jean Ferrari's "La Montagne" (Barclay).

Most remarkable comeback of the year here has been that of Charles Trenet. At 52 he is enjoying a new and lucrative lease of professional life. He will shortly make a 26-concert tour of Sweden, and in January will open for a season at the Bobino in Paris. . . . Les Compagnons de la Chanson and Vogue's Francoise Hardy head the bill for the new Olympia Theater show presented by Bruno Coquatrix.

After the Olympia Theater, Francoise Hardy goes to Turkey and the Lebanon. She is planning to record her latest successes—"La Nuit sur La Ville" and "Dans Le Monde Entier"—in Japanese. . . . First disks distributed by Barclay in France under their new agreement with Atlantic include titles by Joe Tex and Wilson Pickett. . . . Enguerr Adamsky will do a "Homage to Bob Dylan" album for Barclay containing 12 songs done to French with Paul Piaz and Kosei Nenkin Hall (8). . . . Peggy March accompanied by Bennie Thomas, a promising young singer, arrived (25) to give a series of performances extending to one month. This is Peggy's second visit, and her record sung in Japanese "Kiri No Naka No Shonjo" (A Maiden in Fog) is outselling the original disk etched by a Japanese talent. . . . Carmen Cavallaro, pianist, arrived (1) to start a cross-country appearances for the third time. He is one of the most popular artists in Japan. Teichiku Records, Decca's affiliate, has just released his "Greatest Hits."

Gerald Moore, famed English pianist, arrived to give lectures, lessons, rehearsals and concerts for one month. He will also accompany several Japanese classical vocalists at concerts.

JUNZO FUKUNISHI

TORONTO

The Army has chosen the Guess Who's for its Christmas tour (Dec. 13-29) of bases in Asia, including Japan, Guam, Okinawa and Hawaii, thanks primarily to the success of their "Shakin' All Over" in Quality in Japan and Europe in the U. S. The group has officially changed its name from Chad Allan and the Expressions to the Guess Who's. . . . The records by Gerry and the Pacemakers, "Walk Hand in Hand," by Canadian composer Johnny Cowell, who also penned such international hits as "Our Winter Love" and "Stroll Along With the Blues." It's a revival for "Walk Hand in Hand," which was big for Tony Martin and Andy Williams a few years back.

Bruno Coquatrix, president-director general of L'Olympia, the most important music hall in Paris, made his first visit to Canada last month and toured Montreal theaters and nightspots catching the local talent. He has invited Les Four Lads, the national folk ensemble whose performance

WATCH THESE TWO!!
BULLDOG WALK
b/w
BIG BAD IRVING
by
MOE KOFFMAN
(Atco 6438)
BMI Canada Limited, Toronts
(In the USA—Cotillion, Inc.)

has just been released on RCA Victor, to appear at L'Olympia, probably in August 1966 during the international Festival des Nations in Paris. Fabien Philippe Gerbeau-born Montreal singer who made his first Apex disk in French, switches to English and national distribution for his new release, "Dear Brothers and Sisters and Friends," written by Gordon Lightfoot, backed by "Peace Has Gone," written by his accompanist, Oliver Jones.

Ray Cathode, named the best ye-ye group in the recent French-Canadian record competition, the Festival du Disque in Montreal, take a crack at the English-language market with their new Apex release, "I Know" and "Lonely River Man," both Ray Cathode recorded in New York.

Newest TV star at CFCF-TV Montreal is Allen Columba Mc-Manus, handsome young Servite Friar whose Audio Fidelity album, "The Singing Priest" sparked the CFCF series of half-hour monthly musical stints Father McManus. The CTV network is screening the first show, which featured material from the LP, with an eye to adding it to the network sked. . . .

CHLO, St. Thomas, has switched to full-time top 40 programming after the success of its three-hour-a-day pop music show. Its top deejay, Paul Ski, becomes music director and, at 19, one of the about the youngest director in radio.

Quality has acquired North American rights to an English-language single from Show Records in Belgium, "Wax Wave" and "Love Is Not a Game" by the Foottapers, which is reported selling well at home. It's a first for Quality in picking up English material from Europe for sale in North America. . . . Capitol here had such success with Claude Carl's LP, "La Playa," on Capitol in the English market, as well as on Pathe in French Canada, that it requested his past material from France and chose 12 cuts to make up a new LP for the English market, titling it "The Sensational 12-String Guitar of Claude Ciari." . . . Quality Records, which signed the French-Canadian field in August with its Disques Contact label, feels it has its first big hit, after three years, with Mamon's "C'est le temps de l'ecole." Quality is also marketing its Solfege label for French-language product from Europe, which has been launched for about 18 months, with disks from International Music in Belgium by Les Cousins and Eric Richard.

Canadian compositions continue to catch the ear of U. S. adsmen—Mac Wiseman's first release on his new Wise label (distributed here by Sparton) is "Maple Sugar Sweetheart" by the late Ward Allen Johnny Cash has recorded Gordon Lightfoot's "Early Morning Rain," and even Canadian Max Falcon has recorded Bud Roberts' "The Sound That Makes Me Happy" on Mercury label. . . . Debut single on the Pure Soul label in the U. S. "Hole in the Wall" by the Packers, is on Quality in Canada. . . . CBC-TV has signed Theodore Bikel to star in a special pre-Christmas folk song show in its prestige "Festival" series. The show will feature Miriam Makeba and Canadian Catherine McKinnon. . . . Jean Carignan, "Voice of an Angel, Volume II" was recently released on Miriam Makeba appears at Massey Hall in Toronto (21), second venture by a new concert agency, Bruce Cordor & Associates. Cordor, formerly with the CNEwTe Centre, is expanding his activities beyond Toronto, bringing Pearl Bailey to Buffalo, N. Y., in March. . . . The review of Columbia Records' debut LP, "Country Music Festival last month mistakenly identified Debbie Lee Kaye as Wanda Faye, another new artist on Columbia. It was 14-year-old Debbie Lee Kaye of Canada who won "a bombastic amount of applause for her vocal efforts."

KIT MORGAN

WELLINGTON, N. Z.

Message folk is earning a tryout here. Allied International has released Barry McGuire's "Eve of Destruction," which was banned from the air by NZBC, and Donovan's "The Universal Soldier" (FYE). Sales are said to be encouraging. . . . Capitol's chief man Chris Thompson has heard from Holland that Philips obtained the rights to the L'Oiseau Lyre label.

. . . Val Murphy, folk exponent, and Dinah Lee, high voltage pop artist, have aroused the interest of the New York's Fun Co. Hospital, recently passing through. He intends to publish Murphy through his interest in Ivan Mogull Music Co., associate of the Harvard Music Co.

HMV achieved a price breakthrough on junior attractions in the record reader field. President of Disneyland Records, Jimmy Johnson, has arranged for release of a series of eight titles on the Disneyland label for pre-Yule sales. The package consists of a 24-page full color talk with accompanying 45-r.p.m. disk carefully synchro-

(Continued on page 43)

WANTED!
MASTERS
SONG WRITERS
PRODUCERS
send tapes and demo records to:
IRV BEIGEL
MALTESE RECORD CORP.
13144 West McNichols
Detroit, Mich.

Custom Made BANJOS
See Them Now at Fine Music Stores
By Salstrom
Play the finest banjo that money can buy . . . yet you'll be surprised and delighted at how little it really costs! Complete selection of Salstrom custom-crafted, beautifully inlaid Five String, Long Five String, Plectrum or Tenor Models. Also complete series of replacement necks including extra long five string neck to convert to popular "Pete Seeger" Model.
Write for descriptive literature
SALSTROM BANJO COMPANY
Dept. E-119 • OREGON, ILLINOIS

ONE-STOP
RECORD SERVICE
Complete line of Spirituals, R & B and Catalog Merchandise.
Write to be placed on our national mailing list.
We ship C.O.D. in the U.S.
Check must accompany order from all international accounts.
Barney's One-Stop
3224 Roosevelt, Chicago, Ill. 60624
PHONE: (312) VA 6-1828

ARGENTINA

*Denotes local origin

This Week	Last Week	
1	1	HELP! (LP)—The Beatles (Odeon); *Los Bubos (CBS) —Farmata
2	2	AVEC—Charles Aznavour (Barclay); Franck Pourcel (Odeon); *Lucio Milana (Disc Jockey)—Korn
3	3	VENECIA SIN TI—Charles Aznavour (Barclay); *Juan Ramon (RCA); Ely Neri (Farmata); *Claudia (Odeon) —Fermata
4	4	HE COMPRENDIDO QUE TE AMO—Luigi Tenco (Farmata); Wilma Goich (CBS); *Jose Antonio (Microfon); Javier Solis (CBS)—Farmata
5	5	FLORES NEGRAS/VEREDA TROPICAL—Evdis Corna/ Trio Los Panchos (CBS)—Edenit
6	7	LA POLLERA AMARILLA—Enrique Tullio Leon (Odeon) Sonia Lopez (CBS); Sonora Niko Estrada (Odeon)—Korn
7	10	SHAME AND SCANDAL IN THE FAMILY—Sharon Elliott (Music Hall); Lance Percival (Odeon); Sandy Distal (Farmata)—Farmata
8	6	NO QUIERO—LA GUERRETE —*Pablo Ortego (RCA); *Horacio Carabelli (Philips) *Roberto Yanes (CBS); *Ramona Galarza (Odeon); Jorge Sobral (Disc Jockey) —Lagos
9	—	UN BESO ES MUY POCO—Mina (Fermata)—Farmata
10	—	ME HE ENAMORADO MUCHAS VECES—Richard Anthony (Odeon)—Korn

AUSTRALIA

This Week	Last Week	
1	1	SHAKIN' ALL OVER— Normie Rowe (Sunshine)— Albert
2	4	SING C'EST LA VIE—Sonny & Cher (Festival)—Belinda
3	3	WHAT'S NEW PUSSYCAT— Tom Jones (Decca)—Leeds
4	2	YESTERDAY—The Beatles (Parlophone)—Leeds
5	5	IL SILENZIO—Nini Rosso (Durium)—Alberts
6	7	I COULD EASILY FALL— Cliff Richard (Columbia)— Belinda
7	—	LITTLE BOY SAD—M.P.D., Ltd. (Go!)—Southern Southern
8	9	VELVET WAITERS—Tony Worster (Sunshine)— Southern
9	—	IN THE MIDNIGHT HOUR —Ray Brown (Leeds)
10	—	LAVENDER BLUE—Bobby Thomas & Bowman (RCA)— Alberts

BRITAIN

(Courtesy New Musical Express, London)
*Denotes local origin

This Week	Last Week	
1	3	GET OFF OF MY CLOUD— *Rolling Stones (Decca)— Meteor
2	2	YESTERDAY MAN—Chris Andrews (Decca)—Gilsando Music
3	1	TEARS—*Ken Dodd (Columbia)—Keith Prowse
4	4	IT'S GOOD WEEK— *Hedgehoppers Anonymous (Decca)—Keith Prowse
5	6	HERE IT COMES AGAIN— *Fortunes (Decca)— Meteor Music
6	7	YESTERDAY—*Matt Monro (Parlophone)—Northern Songs, Ltd.
7	14	IT'S MY LIFE—*Animals (Columbia)—Essex Music Gammo Columbia
8	12	STILL I'M SAD—*Yardbirds (Columbia)—Feldman
9	5	ALMOST THERE—Andy Williams (CBS)—Cinephonic
10	11	EVIL HEART(S)—*Small Faces (Columbia)— Campbell-Connelly
11	27	THE CARNIVAL IS OVER— *Seekers (Columbia)— Springfield Music
12	9	EVE OF DESTRUCTION— Barry McGuire (RCA)— Dick James Music
13	18	POSITIVELY 4TH STREET —Bob Dylan (CBS)— Blossom Music
14	17	LOVE IS STRANGE—Everly Brothers (Warner Bros.)— Cromwell Music
15	13	SOME OF YOUR LOVIN'— *Dusty Springfield (Philips) —Screen Gems-Columbia
16	28	1-2-3—Len Barry (Brunswick)— Leeds Music
17	10	HANG ON SLOOPY— McCoys (Immediate)— Campbell-Connelly
18	—	MY GENERATION—*The Who—(Brunswick)—Essex Music
19	8	IF YOU GOTTA GO, GO NOW—Manfred Mann (HMV)—Blossom Music
20	—	A LOVER'S CONCERTO— Toys (Stateside)—Ardmora & Beechwood
21	26	BABY I'M YOURS—*Peter and Gordon (Columbia)— April Music
22	24	UNTIL IT'S TIME FOR YOU TO GO—*Four Pennies (Philips)
23	18	BUT YOU'RE MINE—Sonny and Cher (Atlantic)— Belinda Music
24	21	I KNOW HOW IT FEELS TO BE LOVED—*Nashville Teens (Decca)—South Mountain Music
25	16	IN THE MIDNIGHT HOUR —Wilson Pickett (Atlantic)— West One Music
26	25	SOMETHING—Georgie Fame (Columbia)—Gunnell Music
27	15	MESSAGE UNDERSTOOD— *Sandie Shaw (Pye)— Gilsando Music
28	—	TURQUOISE—Donovan (Pye)—Southern Music
29	—	TREAT HER RIGHT—Roy Head (Vocalion)— Macmillan
30	—	WIND ME UP—*Cliff Richard (Columbia)— Ardmore & Beechwood
30	—	CRAPPY (IN THE MOONLIGHT—*Bachelors (Decca)—Dash Music

CANADA

This Week	Last Week	
1	1	GET OFF OF MY CLOUD— Rolling Stones (London)
2	3	A LOVER'S CONCERTO— The Toys (Dot)
3	2	YESTERDAY/ACT NATURALLY—The Beatles (Capitol)
4	6	YOU'RE THE ONE—The Vogues (Barry)
5	7	NOT THE LOVING KIND— Dino, Desi & Billy (Reprise)
6	4	EVERYBODY LOVES A CLOWN—Gary Lewis & The Playboys (Liberty)
7	5	I + I = Les Emeraudes (Decca)
8	11	I HEAR A SYMPHONY— The Supremes (Motown)
9	5	JUST A LITTLE BIT BETTER—Herman's Hermits (MGM)
10	10	POSITIVELY 4th STREET— Bob Dylan (Colombia)

CANADIAN RECORDS

This Week	Last Week	
1	1	JUST LIKE TOM THUMB'S BLUES—Canada Lightfoot (United Artists)
2	2	YOU'VE REALLY GOT A HOLD ON ME—Linda Cassar & The Cousins (Red Leaf)

CHILE

This Week	Last Week	
1		ZORBA EL GRIEGO—Duo Acropolis (Odeon); Los Helanicos (Polydor); Richard Rico (Microfon); Mimi Pinas (Philips)
2		A MI AMADA—Los Rambars (Odeon)
3		MUNECA CERA—Leo Dan (CBS); Antonio Prieto (Philips); Los Angeles Negros (Odeon)
4		VISION DE OTONO—Blue Splendors (Philips)
5		VENECIA SIN TI—Claudia (Odeon); Bobby Dantes (Demon)
6		FORGET DOMANI—Connie Francis (MGM); Lauriado Almeida (Odeon)
7		HELP!—Los Beatles (Odeon)
8		CRYING IN THE RAIN— Elvis Presley (RCA)
9		CORAZONES AL PASO—Custro Brujas (Demon)
10		SILENCIO—Nini Rosso (Philips); Georges Jouvin (Odeon)

EIRE

This Week	Last Week	
1	1	TEARS—Ken Dodd (Columbia)—Keith Prowse
2	3	WORLD WITHOUT LOVE—Royal (HMV)—Leeds Music
3	6	IF YOU GOTTA GO, GO NOW—Manfred Mann (HMV)—Blossom
4	2	EVE OF DESTRUCTION— Barry McGuire (RCA)— Dick James
5	5	ALMOST THERE—Andy Williams (CBS)—Cinephonic
6	—	YESTERDAY MAN—Chris Andrews (Decca)—Gilsando
7	9	IL SILENZIO—Nini Rosso (Durium)—Peter Maurice
8	7	MESSAGE UNDERSTOOD— Sandie Shaw (Pye)— Gilsando
9	—	EVIL HEARTED YOU— Yardbirds (Columbia)
10	8	MY OWN PECULIAR WAY —Drifters (Pye)—Acuff-Rose

FRANCE

This Week	Last Week	
1	1	MES MAINS SUR TES HANCHES—Adamo (Voix de son Maitre)—Paths
2	2	SCANDALE DANS LA FAMILLE—Sacha Distel (Voix de son Maitre)—Sim
3	3	MON COEUR D'ATTACHE —Enrico Macias (Pathe)
4	6	BONSOIR MON AMOUR— Dalida (Barclay)—Pathe
5	7	CAPRI C'EST FINI—Herve Vilard (Mercury)—Peter Plum Publications
6	5	L'HOMME ORCHESTRE— Hugues Aufray (Barclay)— Sim
7	5	ALINE—Christophe (A.Z.)
8	—	LE TRAVAIL C'EST LA SANTE/Hey—Henri Salvador (Rigoto)—Salvador
9	—	YESTERDAY—The Beatles (Odeon)—Northern Music
10	9	SATISFACTION—The Rolling Stones (Decca)

FRENCH (WALLOON) BELGIUM

*Denotes local origin

This Week	Two Weeks Ago	
1	1	SCANDALE DANS LA FAMILLE—Sacha Distel (Sim)
2	3	CAPRI, C'EST FINI—Herve Vilard (Mercury)—Peter Plum Publications
3	5	MES MAINS SUR TES HANCHES—*Adamo (HMV)—Ardmore & Beechwood
4	4	IL SILENZIO—Nini Rosso (Durium)—Peter Maurice
5	2	ALINE—Christophe (A.Z.)— Edo Mcadam
6	—	UN JOUR—*Marc Aryan (Marcal)—Ardmore & Beechwood
7	7	YESTERDAY—The Beatles (Parlophone)—Apence Musicale Internationale
8	8	I GOT YOU BABE—Sonny & Cher (Atlantic)
9	6	HELP!—The Beatles (Parlophone)—Apence Musicale Internationale
10	—	AIME—*Adamo (HMV)— Ardmora & Beechwood

HONG KONG

This Week	Last Week	
1	1	ACT NATURALLY/ YESTERDAY—The Beatles (Capitol)
2	2	(I CAN'T GET NO) SATISFACTION—The Rolling Stones (British Decca)
3	5	I'M YOURS—Elvis Presley (RCA Victor)
4	3	DIZZIE MISS LIZZIE/THE NIGHT BEFORE—The Beatles (Parlophone)
5	7	POSITIVELY 4th STREET— Bobby Dylan (CBS)
6	4	MR. TAMBOURINE MAN— The Byrds (CBS)
7	6	CATCH US IF YOU CAN— The Dave Clark Five (Columbia)
8	8	EVERYBODY LOVES A CLOWN—Gary Lewis & The Playboys
9	10	THE TIME IN BETWEEN— Cliff Richard (Columbia)
10	—	TICKLE ME—Elvis Presley (RCA Victor)

ITALY

*Denotes local origin

This Week	Last Week	
1	1	IO FA SERA—*Gianni Morandi (RCA)
2	2	LA PIU' BELLA—Antonio Celentano (Clan)
3	4	DANZA DI ZORBA— *Marcello Minerbi (Durium)
4	3	IL SILENZIO—STASERA— *Michele (RCA)
5	6	LA NOTTE—Adamo (Pathe)
6	7	DANZA DI ZORBA—Mikis Theodorakis (20th Fox)
7	9	VORREI—Alain Barriere (RCA)
8	—	LA "SARA' LA RAGAZZA DEL CLAN—*Ribelli (Clan)
9	5	LE MANI—Rocky Roberts/ Richard Anthony (Columbia)
10	11	IL SILENZIO—Nini Rosso (Sprint)

JAPAN

*Denotes local origin

This Week	Last Week	
1	1	AISHITE AISHITE AISHICHATANOYO— *Mahina Stars & Tushio Hyodo (Victor) —Nisi Ronsan
2	2	CARAVAN—The Vanzures (Liberty)
3	3	FUTARI NO SEKAI— *Ishihara Yujiro (Taichiku) —JASRAC
4	4	LA PLAYA—Claude Ciari (Odeon); Graume Bartlett (Philips)—Toshiba
5	7	ETSURAKU NO BLUES— *Shima Kazuhiko (Columbia) —JASRAC
6	6	ONNA GOKORO NO UTA— *Bob Szaka (King)— JASRAC
7	5	POUPEE DE CIRE, POUPEE DE SON/Poupee de Cire— Gali (Philips)—Saiseisha
8	8	DON'T LET ME BE MISUNDERSTOOD—The Animals (Odeon)
9	9	AKAI AKAI—Kai Georgo (Taichiku)—JASRAC
10	—	COCKTAIL SOUTAA—*Bob Sataka (King)—JASRAC

MALAYSIA

*Denotes local origin

This Week	Last Week	
1	1	IT'S ALL OVER—*Naomi Phua Boys (Philips)
2	2	HELP—Beatles (Parlophone)
3	3	SILVER THREADS AND GOLDEN NEEDLES— *—Cascades (Philips)
4	4	SATISFACTION—Rolling Stones (Decca)
5	5	ACT NATURALLY—Beatles (Capitol)
6	6	JUST A LITTLE BIT TOO LATE—Cliff Richard (Columbia)
7	9	LOOK THROUGH ANY WINDOW—Hollies (Parlophone)
8	8	SEVENTH HEAVEN—Four Strangers (Life)
9	7	CATCH US IF YOU CAN— Dave Clark Five (Columbia)
10	8	MARIA, IT'S ALL ALONE —*Rayes Sisters (Philips)

MEXICO

*Denotes local origin

This Week	Last Week	
1	5	QUE VA (LA MENTIRA)— *Los Angeles Negros (CBS)—Emmi (Campsi)
2	2	PANCHO AMOS—*Los Panchos (CBS)—Campsi
3	1	WOOLY BULLY—Sam the Sham and the Pharaohs (MGM)—Peer Rocking Devils (Orfeon)—Grever
4	4	CAST YOUR FATE TO THE WIND—Sounds Orchestral (Par)—Mexicana
5	3	LA MENTIRA—*Pepe Jara (RCA)—Grever
6	6	PAYASO—*Javier Solis
7	7	NOSOTROS—Musical
9	9	CARTA FATAL—*Los Jaibos (Peerless)—Campsi
8	7	SIGAMOS PECANDO—*Los 3 Diamantes (RCA); *Enos Carrito (Orfeon)—Campsi
9	10	COSECHA DE MUERES— *Mike Laure (Musart)— Brambila
10	8	SOMBRAS—*Javier Solis (CBS)—Sadaic

NEW ZEALAND

This Week	Last Week	
1	1	I GOT YOU BABE—Sonny and Cher
2	2	EVERYONE'S GONE TO THE MOON—Jonathan King
3	3	YOU'VE GOT YOUR TROUBLES—The Fortunes
4		YESTERDAY—Paul
5	4	SHAKIN'—Tex
6	5	YOU WERE ON MY MIND —We Five
9	6	CALIFORNIA GIRLS— Beach Boys
7	8	UNCHAINED MELODY— Righteous Brothers
8		WE'VE GOT TO GET OUT OF THIS PLACE—The Animals
9	7	HEAVY FULL OF SOUL— The Yardbirds
10	5	DOWN TOWN/ BOONDOCKS—Billy Joe Royal

NORWAY

*Denotes local origin

This Week	Last Week	
1	3	EVE OF DESTRUCTION— Barry McGuire (RCA Victor)—Sonet Musikk/ Stig Anderson
2	1	SATISFACTION—Rolling Stones (Decca)—Essex
3	2	BBB 1000—*Pussycats (Karusell)
4	4	LAPPLAND—*Finn Erikson (Philips)—Edition Lyche
5	9	BIRD DOG—Everly Brothers (Warner Bros.)—Acuff-Rose Sonata
6	—	BOM BOM—*Pussycats (Teen Beat)
7	—	YESTERDAY—Beatles (Parlophone)—Edition Lyche
8	7	ZORBAS DANS—Mikis Theodorakis (20th Century Fox Records)—Arne Sendtkorn
9	5	HELP!—Beatles (Parlophone) —Edition Lyche
10	8	LOOK THROUGH ANY WINDOW—Hollies (Parlophone)—Norsk Musik-Forlag

PHILIPPINES

This Week	Last Week	
1	1	DO RE MI—Julie Andrews & the Children (RCA)— Filipinas Record Corp.
2	2	PRELUDE AND THE SOUND OF MUSIC—Julie Andrews (RCA)—Filipinas Record Corp.
3	3	HELP ME, RHONDA—The Beach Boys (Capitol)— Mareco, Inc.
4	—	WISHING IT WAS YOU— Connie Francis (MGM)— Mareco, Inc.
5	4	SUCH AN EASY QUESTION —Nancy Sinatra (RCA)— Filipinas Record Corp.
6	5	WOOLY BULLY—Sam the Sham and the Pharaohs (MGM)—Mareco, Inc.
7	7	I WILL WAIT FOR YOU— Steve Lawrence (CBS)— Mareco, Inc.
8	9	PAPA-OOM-MOW-MOW—The Beach Boys (Capitol)— Mareco, Inc.
9	8	SATISFACTION—Rolling Stones (London)—Apo Records
10	6	SOMEONE FOR MY BABY— Len & Glen (CBS)—Mareco, Inc.

RIO DE JANEIRO

*Denotes local origin

This Week	Last Week	
1	1	SCANDAL IN THE FAMILY —Sacha Distel (Chanteclar-Roulette)
2	—	ZAMBA—Wilson Das Neves (Philips)
3	2	HELP!—Beatles (Odeon)
4	3	IL MONDO—Jimmy Fontana (Copacabana)—Peter Fournai (Farmata)
5	6	DAS ROSAS—*Wilson Simonal (Odeon)
6	—	TRAVESSIA—*Jose' Ricardo (RCA)
7	—	ZORBA EL GREEK— Dalida (RGE-Barclay)
8	10	IL SILENZIO—Nini Rosso (Farmata); Eddie Calvert— Farmata
9	—	FESTA DO ARROMBA— *Erasmo Carlos (RGE)
10	—	OITAVO ANO—*Jorge Goulart —*Helena de Lima (RGE)

SINGAPORE

*Denotes local origin

This Week	Last Week	
1	5	ALMOST THERE—Andy Williams (Columbia)
2	2	CATCH US IF YOU CAN— Dave Clark Five (Columbia)
3	1	MR. TAMBOURINE MAN— The Byrds (CBS)
4	4	WITH THESE HANDS—Tom Jones (Decca)
5	7	SEA CRUISE—Hoodells (Columbia)
6	8	YOU'VE GOT YOUR TROUBLES—Fortunes (Decca)
7	9	THREE COINS IN A FOUNTAIN—Chanteys (Coodet)
8	—	TEARS—Ken Dodd (Columbia)
9	—	RUN AWAY LOVIN' ARMS —Billy Perry (London)
10	3	NOTHING BUT HEARTACHES—Supremes (Motown)

SOUTH AFRICA

*Denotes local origin

This Week	Last Week	
1	1	WHAT'S NEW PUSSYCAT— Tom Jones (Decca)
2	4	UNCHAINED MELODY— The Righteous Brothers (London)
3	2	GOODBYE MY LOVE— Johnny Mathis (Parlophone)
4	7	CALIFORNIA GIRLS—The Beach Boys (Capitol)
5	10	LOOK THROUGH ANY WINDOW—The Hollies (Parlophone)
6	3	TOMMO AND TURNING— The Ivy League (Pye)
7	8	I GOT YOU BABE—Sonny and Cher (Atlantic)
8	5	SATISFACTION—The Rolling Stones (Decca)
9	6	YOU'VE GOT YOUR TROUBLES—The Fortunes (Decca)
10	—	STAND BESIDE ME—Perry Como (RCA)

BRAND-NEW FROM THE BEACH BOYS!

A swinging new top deck
with all the #1 potential of "Help Me, Rhonda"—and a flip side direct from the fast-climbing "Beach Boys' Party!" album.
Get in on the newest! Stock up on this sensational single today!



5540

Capitol RECORDS

ALBUM REVIEWS (continued)



POP SPOTLIGHT

ROMANTIC ACCORDION

Charles Magnante. Command RS 888 SD (S)

Producer Enoch Light has created another fabulous sound reproduction album featuring the exciting accordion sounds of Magnante, with a background of highly talented musicians in strong support. "The Girl From Ipanema" and "Amor" get the romantic Magnante touch and are outstanding tunes in an outstanding instrumental LP.



POP SPOTLIGHT

COUNTRY SONGS FOR CITY FOLKS

Jerry Lee Lewis. Smash MGS 27071 (M); SRS 67071 (S)

The young "veteran" of the rock 'n' roll field has combined the best of the rock, folk and country blues to create an extremely rich and harmonious Lewis package. On this he does them all with such country tunes as "Ring of Fire" and "Green Green Grass of Home" in exciting rock rhythms which will appeal to both his teen and country fans.



CLASSICAL SPOTLIGHT

PUCCINI: LA BOHEME

Various Artists/Orchestra and Chorus of the Teatro dell'Opera di Roma (Schippers). Angel 36199 (M); S36199 (S)

Mirella Freni's Mimi is suberb. And Thomas Schippers conducts the Teatro dell'Opera di Roma Orch. what is probably one of the finest recorded performances of Puccini. Nicolai Gedda as Rodolfo, Mariella Adani as Musetta and Mario Sereni as Marcello are all accomplished artists. It will sell well, even in highlight form.



JAZZ SPOTLIGHT

AND THEN AGAIN

Elvin Jones. Atlantic 1443 (M)

Jones, best known for his percussion work with Coltrane, displays his unique ability to produce a melody on drums on such great tunes as "Elvin Enjoy" and "Soon After." The drummer-led group contains such jazz greats as Thad Jones, Joe Chambers and Hank Jones. A bow to arranger Malba Liston for her unusual musical settings.



SPOKEN WORD SPOTLIGHT

LOVE RESPELT

Robert Graves. Columbia OL 6400 (M)

Poet Robert Graves knows how poetry should be read, especially his own. This, then is a tactless recording of poetry readings. The mood is gripping as Graves matches words and sound in an absorbing manner.



POP SPOTLIGHT

SKEETER SINGS STANDARDS

Skeeter Davis. RCA Victor LPM 3463 (M); LSP 3452 (S)

The country-oriented songstress displays her numerous vocal talents in the pop field as she gives warm, meaningful readings of such great standards as "When I Fall in Love," "Dear Heart" and "Fly Me to the Moon." A truly fine package that will win still more fans for the already famous Miss Davis.



POP SPOTLIGHT

GALS & PALS

Fontana MGF 27538 (M); SRF 67538 (S)

An exciting Swedish singing group parlays fine voices, close harmony and great tones into a surprise debut package destined for big things. Among the tunes on the LP are Hi-Lo's, "Gentle Rain," a jet flowing ode to such standards as "Satin Doll" and "Autumn Leaves."



CLASSICAL SPOTLIGHT

VERDI: ARIAS

Grace Bumbry/Orchestra of the German Opera Berlin (Lewisohn). Deutsche Grammophon 18987 (M); 138987 (S)

The aries of Giuseppe Verdi emerge as distinctive musical pieces here. Soprano Grace Bumbry creates continuous listening excitement as she sings "Casta Diva" from "Norma," "Aida's Prayer" and "Ave Maria." Accompaniment by the orchestra of the German Opera Berlin is superb.



COMEDY SPOTLIGHT

NAUGHTIES BUT GOODIES

Redd Foxx. Dooto DTL 838 (M)

Redd Fox mixes his usual ration of blue material on topical comments on the Klan, the war on poverty and sit-ins. It comes off very nicely. It's still a party album though, with some old chestnuts and some new thigh slappers.



INTERNATIONAL SPOTLIGHT

BALADAS

Chucho Avellanet. United Artists UAL 3460 (M); UAS 6460 (S)

Spanish Chucho Avellanet, a very big pop artist in such countries as his native Puerto Rico, Venezuela and Santo Domingo, is introduced to the U. S. market. Although the country music field and displays a natural feeling for such songs as "What's He Doin' in My World," "Turn to Lava" and "I Love You So Much It Hurts Me," Chucho is also popular with Latin Americans in New York. All songs are in Spanish.



POP SPOTLIGHT

LOVE AND A WOMAN

Gloria Lynne. Pantano MGF 27346 (M); SRF 67346 (S)

The dynamic voice of Miss Lynne lends meaning and sincerity to such romantic melodies as "Till There Was You" and "It's Just a Matter of Time" for a top-of-the-LP-chart contender. A bow to arranger-producer Hal Mooney.



COUNTRY SPOTLIGHT

IT'S A MAN EVERY TIME

Jean Shepard. Capitol T 2416 (M); ST 2416 (S)

Jean Shepard, one of the greats in the country music field, really puts some bounce into "Billy Christian," turning the sock ditty into a pleasant, catchy romp on this LP. Also impressive are the ballads and songs she's made famous and which made her famous: "Yesterday's Best," "More to Love Than This," "Ain't You Ashamed." This will be a good one for country dealers.



CLASSICAL SPOTLIGHT

TCHAIKOVSKY: FOURTH SYMPHONY

Philadelphia Orch. (Ormandy). Columbia ML 6156 (M); MS 6756 (S)

All of the lyrical persuasion that Tchaikovsky wrote in his fourth symphony comes to the fore in this rich rendition. The Philadelphia Orchestra, under Eugene Ormandy's baton, is in fine form and deliver the varied nuances of each movement with skill.



COMEDY SPOTLIGHT

BOB HOPE ON THE ROAD TO VIETNAM

Cadet LP 4046 (M)

Hope imparts a warmth that brings home a bit closer to the U. S. Armed Forces in the Pacific and Southeast Asia. The live recording of Hope's various appearances before the troops contains an element of excitement, and bits by Janis Paige, Anita Bryant, Jerry Colonna and Jill St. John lend fine support.



POP SPOTLIGHT

TUFF GUITAR ENGLISH STYLE

Al Caiola. United Artists UAL 3454 (M); UAS 6454 (S)

The songs made popular by the flock of English vocal groups held up surprisingly well in the instrumental handling by Al Caiola's swinging guitar. The music is bright and energetic, and Caiola makes them whip across the grooves with an infectious bounce.

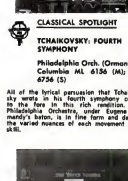


CLASSICAL SPOTLIGHT

THE GREAT TCHAIKOVSKY SYMPHONIES FOUR, FIVE & SIX (3-12" LPs)

Philadelphia Orch. (Ormandy). Columbia D3L 327 (M); D3S 727 (S)

This is an ideal package for those who don't have the time to buy separate items. They are beautiful works, done in the colorful Ormandy style. Should sell fast.



JAZZ SPOTLIGHT

BEAUTIFUL FRIENDSHIP

Three Sounds. Limelight LS 86026 (S)

Julian Lee's arrangements swing around the Three Sounds with big band, big brass, big blues. Idea is to arrange right in and get you carried away . . . they succeed. Gene Harris' piano, Andy Simpkins' bass and the sizzling big band fare, Limelight's packaging is among the best going.



ALBUM REVIEW POLICY

Every album sent to Billboard for review is heard by Billboard's Review Panel, and its sales potential is rated within its category of music. Full reviews are presented for Spotlight Picks or Special Merit Picks, and all other LP's are listed under their respective categories.

SPECIAL MERIT PICKS

Special Merit Picks are new releases of outstanding merit which deserve exposure and which could have commercial success within their respective categories of music.

POP SPECIAL MERIT

SILK 'N' BRASS

Jackie Gleason. Capitol W 2409 (M); SW 2409 (S)

Once again Jackie Gleason has whipped up a lush orchestra sound to deliver a flock of flavorsome melodies. The repertoire is varied, covering jazz, bossa nova and ballad beats. The treatment is uniformly excellent.

POP SPECIAL MERIT

EL BRAVO!

Mongo Santamaria. Columbia CL 2411 (M); CS 9211 (S)

The flashy Latin beat that's become identified with Mongo Santamaria's work is in evidence once again. Whether it be the cha-cha, the mambo, the bolero or the swingy, the music is quite captivating and entirely rewarding.

POP SPECIAL MERIT

SINCE I FELL FOR YOU

Lenny Welch. Columbia CL 2430 (M); CS 9230 (S)

Leading off with the title song—a 1963 hit —Welch does a first-rate job with standards like "A Taste of Honey," "Ebb Tide," "Stranger on the Shoreline" and "For the Mood for Love." He also does three of his own songs, written and sung in the current pop idiom. They're done with taste and soul.

Continued on page 36

SEE ALBUM REVIEWS ON BACK COVER

big in both markets
the black and white of today's children
reflecting that small thing
that took a moment to make
and brought a lifetime of misinterpretation
so look for the reflection of the rolling stones

on tour

Wed., Nov. 10 Raleigh, N.C.
Fri., Nov. 12 Greensboro, N.C.
Sat., Nov. 13 Washington, D.C.
Sat., Nov. 13 Baltimore, Md.
Sun., Nov. 14 Knoxville, Tenn.
Mon., Nov. 15 Charlotte, N.C.
Tue., Nov. 16 Nashville, Tenn.
Wed., Nov. 17 Memphis, Tenn.
Fri., Nov. 19 Jackson, Miss.
Sat., Nov. 20 Shreveport, La.
Sun., Nov. 21 Fort Worth, Texas
Sun., Nov. 21 Dallas, Texas
Tue., Nov. 23 Tulsa, Okla.
Wed., Nov. 24 Pittsburgh, Pa.
Thurs., Nov. 25 Milwaukee, Wisc.
Fri., Nov. 26 Detroit, Mich.
Sat., Nov. 27 Dayton, Ohio
Sat., Nov. 27 Cincinnati, Ohio
Sun., Nov. 28 Chicago, Ill.
Mon., Nov. 29 Denver, Col.
Tue., Nov. 30 Scottsdale, Ariz.
Wed., Dec. 1 Vancouver, B.C.
Thurs., Dec. 2 Seattle, Wash.
Fri., Dec. 3 Sacramento, Calif.
Sat., Dec. 4 San Jose, Calif.
Sun., Dec. 5 San Diego, Calif.
Sun., Dec. 5 Los Angeles, Calif.

on disc



Stereo PS429 Mono LL3429



Stereo PS420 Mono LL3420



Stereo PS402 Mono LL3402



Mono LL3375

'Carmen' Albums Ride High in Sales Arena

NEW YORK—The current crop of "Carmen" recordings is adding up to big business. Albums of the Bizet opera released by RCA Victor, Angel and London have already racked up over $1,125,000 sales and they're still selling strong.

RCA Victor's package, which stars Leontyne Price, has a reported sale of about 30,000 copies; Angel claims a sale of 28,000 copies for its package starring Maria Callas; and London's album starring Regina Resni is said to have come close to 17,000 mark.

The Victor, Angel and London albums are three-LP sets and have a suggested list price of over $15.

RCA Victor still holds the lead in all-time sales of its "Carmen" recording. Its 1950 album release starring Risc Stevens has sold over 100,000 copies at $15 a set.

Capitol's Teen-Oriented Covers Bring Sales Spurt

HOLLYWOOD—Design repertoire and merchandising with youth in mind and you can sell the classics, reports Capitol Records' Brad Engel. Since the Capitol Classics series began creating samplers of favorite melodies and selling them in teen-oriented jackets, sales have gone up 40 per cent in Chicago, 25 in Baltimore, 15 in New York and 10 in Cleveland.

Based on these first reactions to three albums, "I Like Tchaikovsky," "Opera Without Tears" and "Pomp and Circumstances," the series is being further developed. The latest releases in the youth series are "Waltz" and "Encore, Encore," by the Hollywood Bowl Orchestra, featured on the other packages.

Engel calls the albums with their comic cartoon and photo covers a classical beginning for young people. He says the real buff won't buy them because he's already bought all the material.

A&r director Bob Myers selects all the titles for the albums. "With our catalog reserve," says Engel, "we could go on for years."

Teatro San Carlo Lists 15 Operas And 3 Ballets

NAPLES—German, Russian, French and American, in addition to Italian opera will make up the card of 15 operas and three ballets which will be presented by Teatro San Carlo beginning Dec. 11. Rossi's "William Tell" will be done in a new edition.

German contributions are Mozart's "The Magic Flute" and "Siegfried," from Russia Moussorgsky's "Kovancina" and Dargomizki's "Rusalka" and France's "Carmen." American item will be "The Old Maid and the Thief," by Menotti in a double bill with "I Pagliacci" of Leoncavallo.

Two new works for Naples will be Ildebrando's "Clitenestra" and Renzo Rossellini's "The Language of the Flowers." Among unusual revivals will be Ermino Wolf - Ferrari's "The Shrewd Widow" and Donizetti's "Lucrezia Borgia." Three Verdi and one Puccini opera are also programmed.



LEONARD BERNSTEIN, shown conducting the New York Philharmonic Orchestra, recently had his latest composition, "Chichester Psalms for Chorus and Orchestra," released on Columbia Masterworks.

Western Debut of Kabalevsky Work

ROCHESTER—A modern requiem by Russian composer Dmitri Kabalevsky will receive its Western Hemisphere premiere on Dec. 16 at the Eastman Theater here. It will be presented for the first time outside the Soviet Union by the University of Rochester's Eastman School of Music.

The requiem, which pleads with the living to honor the fallen heroes of World War II by ending war forever, will be conducted by Walter Hendl. According to Lewis Roth of Leeds Music Corp., American agents of Soviet music, the requiem has been translated thus far into Italian, Belgian and German. The English text was written by Gil Gallagher

BEATLES' TUNES 'HIGHBROWED'

LONDON — Northern Songs, the public company which owns the compositions of Beatles John Lennon and Paul McCartney, is sharing with EMI the cost of promoting a new orchestra EP on which seven of their songs are played in Tchaikovskian style. The LP is called "Beatle Cracker Ballet" and will eventually be issued in most parts of the world as part of an experiment. If it is sufficiently successful the record will be followed by an album.

MGM to Back WQXR Show

NEW YORK—MGM Records, distributor of DGG Records and its Archives Series, has signed a 26-week contract with WQXR for sponsorship of "The Stereo Concert Hall," a Sunday evening program. Each program will offer one complete performance of a major DGG release, plus samplings of other releases as well as those in the Archive Series.

DGG records were advertised over WQXR as far back as 1955 and the weekly hour-long series ran for seven years. Jerry Schoenbaum, general manager of the classical division of MGM Records, planned the present WQXR series with W. H. Schneider, president of the agency handling the account, and Winfield Bruder, its account executive.

Is Horowitz OK In Plane Crash; Hart, Lauda Die

CINCINNATI—Is Horowitz, director of classical artist and repertoire at Decca Records, was one of the survivors of the American Airlines plane crash near here last Monday (8). Horowitz was traveling with his assistant Bruce Hart and Decca engineer Charles Lauda. Both died in the crash.

The men were traveling to Cincinnati from New York for a recording date with the Cincinnati Symphony.

Horowitz, who was a Billboard reporter before joining Decca, was thrown clear of the plane. He was taken to Booth Hospital, Covington, Ky., in fair condition with some cuts on the head and a leg injury.

Hart had just received his doctorate in music. He was 35 years old and Lauda, thirties. Lauda had been a recording engineer for 30 years. Before Decca, he had been with World Broadcasting.

Favoritism Charged

ROME—Italy's 13 secondary opera companies met with representatives of the Italian Cooperation Association and Dr. Franz De Biase, director general of entertainment, charging that new subsidy laws favored the nine major opera and symphony societies. They were assured by Dr. De Biase that the ministry is not unmindful of the aid given young artists by the secondary co-operative companies and that their problems would not be overlooked.

BEST SELLING CLASSICAL LP's

Below is a list of best selling Classical LP's in top Classical Retail Outlets.

This Week	
1.	**AN HISTORICAL RETURN-HOROWITZ AT CARNEGIE HALL:** Columbia (2-12") M2S-728 (S), M2L-328 (M).
2.	**NIELSEN**—Symphony No. 3; Royal Danish Phil. (Bernstein); Columbia MS 6769 (S), ML 6169 (M).
3.	**IVES**—Symphony No. 4; American Sym. Orch. (Stokowski): Columbia MS 6775 (S), ML 6175 (M).
4.	**WAGNER** — Gotterdammerung; Nilsson, Windgassen, Frick, Fischer-Dieskau, Ludwig, Watson, Vienna Phil. (Solti) London 16-12") OSA 1604 (S), 4604 (M).
5.	**THE ARTISTRY OF ARTURO BENEDETTI MICHELANGELI:** London CS 6446 (S), CM 9446 (M).
6.	**TCHAIKOVSKY**—Concerto No. 1 in B Flat for Piano and Orch.; Cliburn, Sym. Orch. (Kondrashin): RCA Victor LSC 2252 (S), LM 2252 (M).
7.	**HOROWITZ PLAYS SCARLATTI:** Columbia MS 6658 (S), ML 6058 (M).
8.	**SCHOENBERG** — Gurre-Lieder; Borkh, Topper, Engen, Fiedler, Schachtschneider, Bavarian Radio Orch. & Cho. (Kubelik): D.G.G. 12-12") 138984-5 (S), 18984-5 (M).
9.	**BEETHOVEN**—Symphonies (9) (Complete): Berlin Phil. (Karajan): D.G.G. 18-12") SKL-101-8 (S), KL-1-8 (M).
10.	**VERDI**—Luisa Miller; Moffo, Bergonzi, Verrett, MacNeil, Flagello, Tozzi, RCA Ital. Op. (Cleva); RCA Victor (3-12") LSC 6168 (S), LM 6168 (M).
11.	**MOZART**—Dances (25) and Marches 19) (Vol. 1); Vienna Mozart Ens. (Boskovsky): London 6412 (S), 9412 (M).
12.	**NIELSEN**—Symphony No. 4; Halle Orch. (Barbirolli): Vanguard SRV-179 SD (S), SRV-179 (M).
13.	**PIANO MUSIC OF ALKAN;** Lewenthal: RCA Victor LSC 2815 (S), LM 2815 (M).
14.	**TCHAIKOVSKY** — Nutcracker Suite; Philadelphia Orch. (Ormandy): Columbia MS 6621 (S), ML 6021 (M).
15.	**HANDEL**—Messiah; Schwarzkopf, Hoffman, Gedda, Hines, Phil. Orch. & Cho. (Klemperer): Angel S 3657 (S), 3657 (M).
16.	**PRESENTING MARILYN HORNE:** London OS 25910 (S), 5910 (M).
17.	**VERDI**—Aida; Price, Gorr, Vickers, Tozzi, Rome Op. (Solti): RCA Victor (3-12") LSC 6158 (S), LM 6158 (M).
18.	**I LIKE TCHAIKOVSKY;** Capitol Symphony Orch. & Hollywood Bowl Sym. Orch. (Dragon): Capitol (S) P 8617 (S), P 8617 (M).
19.	**RACHMANINOFF**—Piano Concerto No. 2—Rhapsody on a Theme of Paganini; Entremont, N. Y. Phil.)Bernstein): Columbia 13-12") D3S-715 (S), D3L-315 (M).
20.	**PUCCINI**—La Boheme; Tebaldi, Bergonzi, Bastianini, Siepi, Corena, Serafin: London (2-12") 1208 (S), 4236 (M).

Von Karajan Movie Stint

VIENNA — While movies featuring pop artists are no novelty, Georges-Henri Clouzot's new project to produce a feature film with Herbert von Karajan conducting three important musical works is rare.

Scheduled to begin this month here, von Karajan will conduct Schumann's Fourth Symphony. In January he will go to Switzerland to conduct the Mozart Violin Concerto with Yehudi Menuhin as soloist and later in 1966 the final sequence will feature him leading the Berlin Philharmonic in Dvorak's New World Symphony.

Clouzot, winner of many festival prizes for original films, has not revealed the technique he will utilize, but it is believed he will tie up the musical sequences with story themes.

TMS to Open Studio

SAN DIEGO, Calif.—TMS Productions will open a four-track recording studio here this month. According to William Anthony, president of the firm, product will be for the recording industry, TV commercials and talent shows.

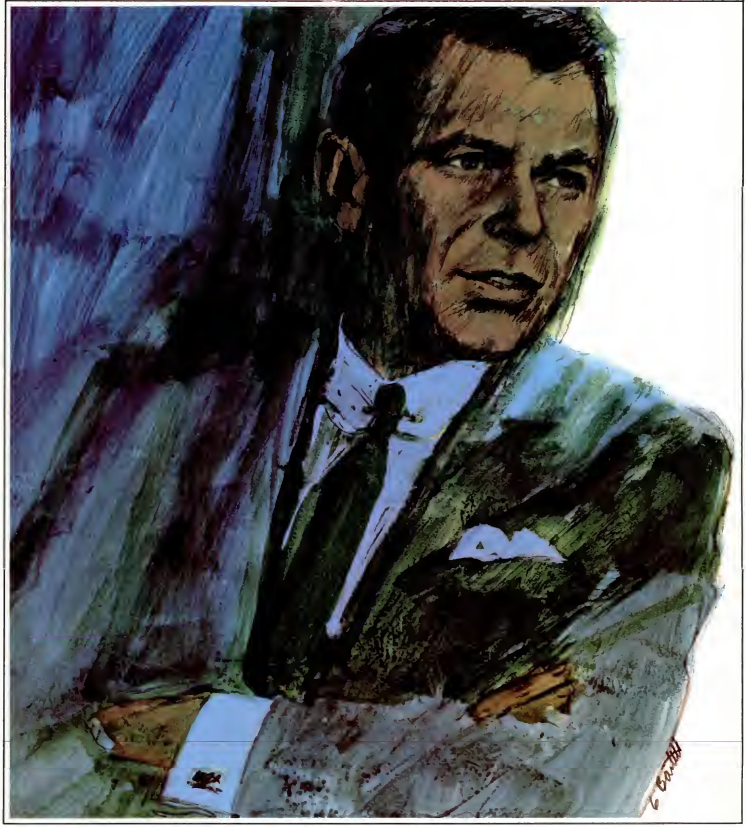


ANGEL RECORDS' new wall display for year-round use features album jacket reproductions which may be changed each month. The display is aimed at allowing full jacket display while taking up a minimum of store space.

Billboard

presents

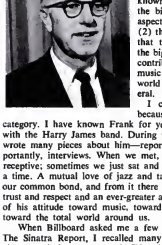
The Sinatra Report



On the occasion
of Frank Sinatra's
25th Anniversary in the
entertainment business
Warner Bros./Reprise
notes its extreme good
fortune to have shared
and to continue to share
in his unexampled success



The Sinatra Report



THERE ARE, I've always felt, two kinds of Sinatra writers: (1) those who've never known him well and to whom the big story is the sensational aspect of his personal life, and (2) those who know him so well that they fully appreciate that the big story is what Sinatra has contributed to the world of music in particular and to the world of entertainment in general.

I consider myself fortunate because I fall into the second category. I have known Frank for years—since his early days with the Harry James band. During the years that followed, I wrote many pieces about him—reports, reviews and, most importantly, interviews. When we met, he was always open and receptive; sometimes we just sat and talked alone for hours at a time. A mutual love of jazz and tasteful popular music was our common bond, and from it there evolved a sense of mutual trust and respect and an ever-greater awareness and appreciation of his attitude toward music, toward recordings, and, in fact, toward the total world around us.

When Billboard asked me a few short weeks ago to write The Sinatra Report, I recalled many of our times together. I also reread the many words I'd written. And yet, I realized, if there were to be a complete report on Sinatra and his world of music, it would be vital to learn much more about the man—about what he did and how he did it and how he felt about it—to learn it from others who had been close, yes, even closer to him than I had been.

Thus began a series of revealing and often delightful interviews with dozens of his intimate friends and associates—many of them good friends of mine, too—who had worked and lived with him throughout his career. They ranged all the way from Jimmy Rich, his vocal coach and organist at radio station WNEW, to Harry James, his first important big band leader, through those who knew him during his Tommy Dorsey days: Jo Stafford and Paul Weston and Sy Oliver and Jimmy Hilliard.

And then there were some of the men he had worked closely with during his Columbia years—that period that started on the highest C on the piano and ended almost 10 years later and 88 keys lower on bottom A—people like Alec Wilder and Goddard Lieberson and Dick Jones and Skitch Henderson and Mitch Miller.

And, of course, there were those who had been especially close to him during his Capitol times—Nelson Riddle, Billy May, Gordon Jenkins, Voyle Gilmore, Dave Cavanaugh and Dave Dexter. And those who have played important roles in his most recent activities—Count Basie, Quincy Jones, Sonny Burke, Mo Ostin, Mike Maitland, Willard Alexander and Henry Gine.

Then there were his fellow performers, like Bing Crosby, with whom I missed connections just before his trip to Europe but who responded with such a gracious note, and Sammy Davis and Tony Bennett. And there were the songwriters—Jimmy Van Heusen, one of his closest confidantes through the years, and Jimmy McHugh, who has known him since his Dorsey days, and Carolyn Leigh, for whom Frank did so much; and the three good friends who had helped him promote his records and have since become successful on their own—Bullets Durgom and Howie Richmond and Don Ovens; and the man who ran his music publishing venture—Ben Barton; and his most vocal booster in New York, WNEW's William B. Williams; and Father Norman O'Connor, and finally his long-time accompanist and friend, Bill Miller.

What impressed me most in the gathering of the material for this report was the universal, unbridled respect and admiration everyone expressed, exclaimed and often expostulated. Oh, sure, there were some references to "Sinatra the Swinger," the one the columnists and the daily press and the other writers who don't know him well like to dwell upon. But this part of Frank's life was considered inconsequential by those closest to him. It mattered very little, if at all, to them what he did in an extra-curricular sort of way.

What did matter very much was the main Sinatra curriculum —the man's inordinate talent and his expression thereof; his innate musicianship (that phrase popped up over and over again); his intense integrity, and his almost rapturous respect and reverence for other talented performers, and especially for musicians. It was wonderfully refreshing and reassuring to hear talk like that about "Sinatra the Singer" and to hear it from those who truly know whereof and of whom they speak.

Whenever the talk did veer away from music and toward Frank's personal life, the similarity of comments was certainly amazing. Emphasized over and over again were Sinatra's deep sense of loyalty; his intuitive consideration for the feelings and welfare of others; the almost holy love he holds for his family, and his generosity and numerous acts of kindness, for none of which he ever expects or even wants recognition. Perhaps Alec Wilder's seemingly facetious remark summed it up most neatly: "He has flowers in the hospital long before you have your pulse taken!" It was also Wilder who, in describing Sinatra's intensive activity, remarked: "His life is like 16-part counterpoint!"

Busy his life certainly has been. Busy and complicated and sometimes confused and confusing. But most of all it has been rewarding—rewarding, I'm sure, not only to him, but to all who have heard and seen him perform and who have been touched, either directly or indirectly, by the quality, the integrity and the good taste that have pervaded so very many of his creative contributions.

What were they? How good were they? And how much of a mark has the man really made—how much respect has he really earned—as a singer, as a radio and TV personality, as a night-club and concert performer and as an executive?

The Sinatra Report will let each reader draw his own conclusions—for, after all, that is basically what it is: a report. Impersonal in some way, perhaps—because reporting is an objective process. And yet, because of the presence of those who have lived their lives so closely with Sinatra's, it becomes a very personal sort of report as well, one that by revealing intimately the career of the man must reflect the personality of the man himself.

In preparing this project, I have, in addition to talking with so many of Frank's friends and associates, relied on the many reviews and interviews that I did with Frank during my 16 years as editor of Metronome. For the use of quotes and photographs therefrom, I would like to thank its owner, Bob Asen. And I would also like to express my gratitude to Vito Marino, and his co-author, Arthur Mallon, for permitting me to borrow a copy of their discography of Sinatra so that I could check out numerous facts and also for the photos they lent us. Thanks, also, to the various pictorial sources, and, naturally, to all the fine people at Billboard who helped so much in the production of this project.

Above all, my deep thanks to all those who contributed so much vital information so willingly—those friends of Frank Sinatra who know him so well and who appreciate him and his talent so much—and without whom this report could never have achieved the aura of authenticity and immediacy and total respect that the man so richly deserves.

George T. Simon

—George T. Simon

SAMMY CAHN

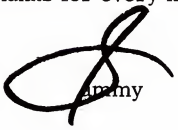
JAMES VAN HEUSEN

November 20, 1965

Dear Frank - -

It has been, and continues to be an exciting and rewarding experience.

Thanks for every moment.



Sammy

and



Chester

The Early Sinatra

(including his Victor years)

HARRY JAMES remembers it very well. It was mid-June of 1939 and his four-months-old band was already playing at the New York Paramount Theater. The grind was tiring and Harry was lying in bed one night listening to a series of remotes on WNEW's "Dance Band Parade" when an unusual voice caught his ear. It sounded especially warm and musical. But James didn't know whose it was because the announcer didn't identify it after the song was over and the voice didn't sing another tune on the broadcast. All that James had to go on was that the band was Harold Arden's and it was playing at a place called the Rustic Cabin in Englewood, New Jersey.

"The next night after our last show," James recalls, "I went over to the Rustic Cabin. I asked the manager where I could find the singer. 'We don't have a singer,' he told me. 'We do have an emcee though, and he sings a little bit.' "

The emcee of course was Frank Sinatra. That night he did sing "a little bit" more for James—enough to convince Harry that this was *the* boy singer he wanted in his band, which till then had had only a girl singer.

"I asked Frank to come on over the next day and see me at the Paramount. He did, and we made a deal. It was as simple as that. There was only one thing we didn't agree about right away. That was his name. I wanted him to change it; I thought it would be too hard for people to remember. But Frank had other ideas. He told me he had 'a cousin up in Boston named Ray who has an orchestra and he's doing pretty good.'" James had heard of the other Sinatra and he agreed that he had been "doing pretty good." So he didn't argue too strenuously with Ray's young cousin, and thus Frank Sinatra was allowed to keep his name. (Funny thought: suppose James had prevailed—would this now be called "The Frank Sinclair report" . . . or "The Tom Jones Report" . . . or what?)

The Frank Sinatra name had already become semi-familiar to those who may have been listening to certain sustaining broadcasts on any one of several independent radio stations in the New York area. The young singer from Hoboken who, as a member of the Hoboken Four, had won a Major Bowes Amateur Hour and had toured the country in one of the Major's numerous troupes, had been making every effort to be heard as often and in as many places as possible.

Jimmy Rich, who coached and accompanied numerous singers on WNEW, recalls Sinatra well. "He was only on occasionally," relates Rich, who now supplies singers for some of the country's top jingles. "We had regularly scheduled singers like Dinah Shore and Barry Wood and Don Richards and before them Helen Forrest. But Frank always seemed to make himself available whenever there'd be an opening. He was a pusher, always polite, but he was always interested in himself too. I remember, I'd come out of my office and he'd be standing there to see me or the head of continuity or anybody who would listen to him. Somehow he'd get past the receptionist and there he was!"

Most of the time Sinatra sang with just Rich's organ for an accompaniment. "He had a good ear," Rich remembers. "And he also had a very strong will. I'll never forget the time he insisted upon doing 'Begin the Beguine' in the original key. For some reason or other he felt he could sing like a tenor. That meant he had to hit a high G. He insisted he could do it and I kept insisting he shouldn't. We rehearsed it his way several times, but by the time the broadcast came on, his voice was so tired that he settled for singing it two tones lower."

Stories have been printed that Frank and Dinah Shore sang often together on the station. That wasn't so. However they did have one thing in common: both sang for the same fee. How much? A flat nothing per broadcast!

"Boy, was that a routine," Sinatra later told



The Voice at the tender age of three. Note the bow tie — even then!



(Above Right) The Hoboken Four, winners of a Major Bowes Amateur Show. That's the Major in the middle; the Swooner at the right.



(Below Right) The Harry James band in Atlantic City. To the left of Sinatra are James and Connie Haines, singer in the band who later rejoined Frank in the Dorsey band. To the right are Dave Matthews, saxist and arranger, and Jack Palmer, trumpeter, who also sang with the band.



The Tommy Dorsey band during Paramount's "Las Vegas Nights." The Pied Pipers (Jo Stafford, second from left) and Connie Haines join Frank in the back row. Joe Bushkin is the pianist, Buddy Rich the drummer, and the trumpeter nearest Dorsey is Ziggy Elman.

"Go listen to the skinny kid who's singing with Harry's band. Maybe you can take him away."

—JIMMY HILLIARD

Leonard Feather while reminiscing about his slew of sustaining shows. "It sustained everybody but me. I was on four local stations and sometimes had it planned so I'd be on the air somewhere or other every three hours all through the day. But the only money I got out of the whole thing was 70 cents carfare from Jersey to the Mutual studios. On top of the 18 sustainers a week, I landed a job at the Rustic Cabin and earned myself a three-day honeymoon with Nancy."

In addition to the sustainers and the Rustic Cabin job, Sinatra used to come into New York mornings to rehearse with Bob Chester's band. He never worked with it, just rehearsed with it for the experience and possibly the kicks of having a big band, rather than just an organ, blowing behind him. That was in May 1939. In June 1939, Harry James grabbed him, and he began to experience the kicks every night.

According to James, Sinatra "fit right into the band. He got along beautifully with all the guys." The band at that time was a young, enthusiastic bunch. It would swing pretty mightily throughout most of each night, but, according to my review in the September 1939 Metronome, it did "a very acceptable job" on ballads, which featured "the very pleasing vocals of Frank Sinatra, whose easy phrasing is especially commendable."

Actually Sinatra's style in those days was rather tentative and probing. As his records reveal (he made his first two sides, "From the Bottom of My Heart" and "Melancholy Mood," on July 13 of that year), he sounded somewhat like a shy boy out on his first date—gentle, tender but frightfully unsure of himself. His need of approbation was also reflected in a somewhat unusual routine by James's manager, Jerry Barrett, who, after I'd reviewed the band that night, followed me almost to the street as he jockeyed not for a good review of the band itself but for good notices for "the boy." Barrett pointed out that "he wants a good write-up more than anybody I've ever seen. So give him a good write-up, will you, because we want to keep him happy and with the band and that's the only thing that will make him happy."

Sinatra remained happy with James for six months. During that time he recorded 10 sides, including a very touching version of "It's Funny to Everyone But Me," a poignant rendition of "All or Nothing At All," which began to draw attention to him, and then the verse and first chorus of the band's theme song, "Ciribiribin," a shining example of the young Sinatra at his most unimpressive.

James was then, as he still is today, an easy person to approach, very much a leader but in an informal sort of way. He and his young singer established a strong personal rapport—in fact, to be perfectly honest and just as corny, the band was one big family.

THERE WAS the time when the group was working at Victor Hugo's, a rather plush Hollywood restaurant. "The owner kept telling us we were playing too loud," Harry recalls. "And so he wouldn't pay us. We were struggling pretty good and nobody had any money, so Frank would invite us up to his place and Nancy would cook spaghetti for everyone."

Such a warm, personal relationship made it easy for James to understand what it meant to Sinatra when Tommy Dorsey offered him a job. TD had had a falling out with Jack Leonard, his star singer, who'd returned home to Freeport, Long Island, for a rest. Meanwhile he'd been using Allen DeWitt as a substitute, intending to take Leonard back. But when Jack and Tommy couldn't get together and Dorsey realized that DeWitt wasn't what he wanted, he began looking and hearing around.

According to Jimmy Hilliard, now an a&r man with Warner Brothers Records, James was playing at the Sherman Hotel and Dorsey at the Palmer House when Jimmy suggested to Tommy that "he go listen to that skinny kid who's singing with Harry's band. Maybe you can take him away." Which is exactly what Tommy tried and succeeded in doing.

Obviously the Dorsey band would give Sinatra a better showcase, for it was as much of a pretty band, thanks to Tommy's horn and arrangements by Axel Stordahl and Paul Weston, as James's was a swinging outfit. Harry knew this. He also knew that Nancy was pregnant and that the Sinatras could stand the extra money and the additional security. So when Frank came to Harry with Tommy's offer, "I just told him to go ahead."

Sinatra had a contract with the James band at that time and it still had five months to run. "Frank still



The first of so many, many records—"From the Bottom of My Heart" by Harry James and his Orchestra with vocal chorus by Frank Sinatra. This was the only Brunswick record on which Sinatra ever appeared (the other side was "Melancholy Mood") because James was switched shortly thereafter to the Columbia label.

kids about honoring our deal," Harry recently said. "He'll drop in to hear the band and he'll say something like 'Okay, boss'—he still calls me boss—'I'm ready anytime. Just call me and I'll be there on the stand.' "

Sinatra now can kid vaguely about that contract. But had he remained more aware of it, he might, according to James, have saved himself a tremendous amount of money. For some years later, when he decided to leave the Dorsey band and go out on his own, Sinatra was forced to shell out a large sum in order to buy back his contract from Tommy. "But Frank was still legally tied to me when he signed his deal with Dorsey," Harry points out, "so that his contract with Tommy was actually null and void!"

Null and void though his contract might have been, Sinatra joined Dorsey a few weeks after Tommy had made another vocal acquisition, a quartet called the Pied Pipers, which had once been an octet but which chopped itself in half to fit Tommy's financial and bandstand limitations. Contrary to some reports, Sinatra was never a member of the group, though he did sing many numbers with it.

Jo Stafford, a PP charter member, notes that when Frank sang with the Pipers, he doubled the lead line, an octave below her lead, a voicing similar to that used by Glenn Miller's reeds. According to her, "he was very well liked in the band, and he certainly worked hard to fit in. Most solo singers usually don't fit too well into a group, but Frank never stopped working at it and of course, as you know, he blended beautifully with us. He was meticulous about his phrasing and dynamics. He worked very hard so that his vibrato would match ours. And he was always conscientious about learning his parts."

Sy Oliver, whose arrangements had set the style of the great Jimmie Lunceford band, and who had switched over to the Dorsey outfit shortly before Sinatra joined, was impressed not only with his innate musicianship but also with his poise. "When he joined," Oliver recalls, "he just moved right in and took charge. He had an awful lot of assurance for a youngster!"

The additions of Oliver, the Pied Pipers and Sinatra all within a comparatively short time occurred during an era when Dorsey was firing many old and hiring many new men. The reason: he had just lost his radio commercial series. He had tried to cut salaries. But many of his veteran sidemen had balked, causing Tommy to exclaim that he'd "rather lead a bunch of young kids than the stars he had built."

SINATRA CUT 84 SIDES WITH DORSEY

Sinatra made a slew of sides with Tommy Dorsey's band. Some were great; some were fair; some were mediocre; none were bad.

There were all kinds of them. For example, there were the slow, cozy-sounding sides he made with the Pied Pipers, like "I'll Never Smile Again," the lovely ballad written by Ruth Lowe in memory of her husband. There were Victor Young's beautiful "Street of Dreams" and the tender "There Are Such Things." And, of course, there was "Stardust," recorded several years previously by Dorsey, then done once again to take advantage of the presence of Frank and the Pipers.

And there were the lighter, more up-tempo sides, like "The One I Love Belongs to Somebody Else," which Frank re-did years later in a memorable performance with Sy Oliver on Reprise. And there were the cheery, airy things, often full of bounce and humor, like "Oh! Look at Me Now" and "Let's Get Away From It All" and "How Do You Do Without Me" and "How About You."

Then there were the strictly sentimental mood-provokers—those soft, whisper-like performances of songs like "This Love of Mine" and "Violets for Your Furs" and "Just as Though You Were Here" and "Everything Happens to Me." Yes, there were many fine Dorsey-Sinatra sides—more, like "Polka Dots and Moonbeams," "Imagination," "Fools Rush In," "When You Awake," "You're Breaking My Heart All Over Again," "Day Break," and, of course, the big, robust- (for Sinatra in those days at least) sounding "Without a Song."

Altogether, Frank cut a total of 84 sides with the Dorsey band starting on Feb. 1, 1940 and ending on July 2, 1942. Quite a few can be heard on RCA Victor albums listed elsewhere. For the rest, start digging through yours or somebody else's 78's. It will be well worth the effort!

Sinatra was one of the "young kids." So was Connie Haines, who also had sung with the James band. Joe Bushkin, Don Lodice, Ray Linn and Heine Beau came in too. Bunny Berigan returned for a while, to be replaced by Ziggy Elman. And things began to get better.

In June of 1940 the band replaced Bob Hope for the summer season on the Pepsodent show. In October it got its own radio series with Nature's Remedy as a sponsor. And when the glamorous Palladium Ballroom opened in Hollywood at the end of October, Dorsey's band opened it.

It was an era when boy singers were coming more and more into their own. Jimmy Dorsey's band had Bob Eberly, whom Sinatra always admired tremendously. Glenn Miller had Bob's brother Ray. James had Dick Haymes. Casa Loma still had Kenny Sargent. Herb Jeffries had joined Duke Ellington. Vaughn Monroe had started his own band. And Harry Babbitt was with Kay Kyser, Johnny Desmond was with Gene Krupa, Bob Allen with Hal Kemp, and Allen DeWitt, the singer whom Frank had replaced, had become a fixture with Jan Savitt.

But Tommy Dorsey had Sinatra and, even more importantly for Frank, Sinatra had Tommy Dorsey. It was from him, more than anyone else, that he learned the niceties of singing—how to phrase in long, musical lines, to breathe easily and effortlessly. "Even without lyrics," Sinatra recently told Larry Keane in an interview on Miami's WIDO radio station, "Tommy made it sound so musical that you never lost the thread of the message."

Dick Jones, who wrote and played for Dorsey long before Frank joined the band and who later became one of Sinatra's closest musical and personal companions, puts it very simply: "His musical taste was developed at Tommy's elbow."

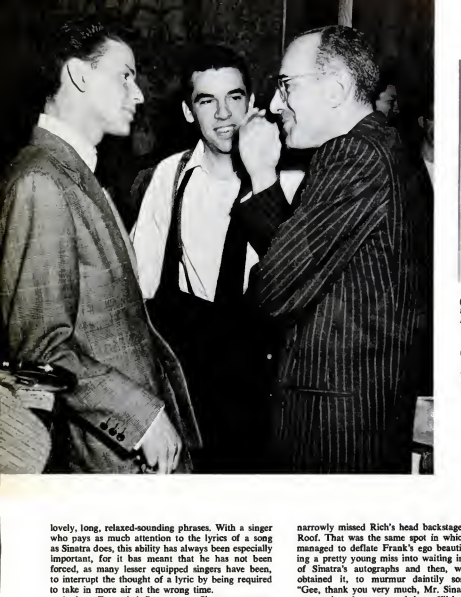
Sinatra has often and readily admitted Dorsey's influence. In various articles he has commented on how he used to watch Tommy breathe, how he became fascinated by the long lines he blew, and how he himself practiced by breathing exercises while swimming and keeping himself in trim through regular workouts so that he too could produce those

(Right) Swoonsville, USA — the stage of Paramount Theatre as Sinatra joins the Dorsey band in a swinging mood.



(Below) Sinatra's predecessor with the Dorsey band was handsome Jack Leonard, best remembered for his vocal on "Marie."







(Above) Smiling Sinatra and smiling Pied Pipers, the combination that turned "I'll Never Smile Again" into such a big hit. Pipers are Chuck Lowry, Jo Stafford, Clark Yocum and Hal Hopper.

(Left) Sonny Werblin, current owner of the football Jets, probably isn't trying to hire either Sinatra or Buddy Rich for his team. Probably they were discussing Rich's new band which Sinatra backed, despite his sometime-enmity with Rich during the Dorsey days.

lovely, long, relaxed-sounding phrases. With a singer who pays as much attention to the lyrics of a song as Sinatra does, this ability has always been especially important, for it has meant that he has not been forced, as many lesser equipped singers have been, to interrupt the thought of a lyric by being required to take in more air at the wrong time.

And yet Dorsey's influence over Sinatra was more than musical. It soon became quite personal.

Tommy was an extremely dynamic man. He was volatile as well. He was a musical perfectionist. He abhorred musical and also personal fakery. He had a wild sense of humor and a keen zest for living.

Sinatra, young, eager, effervescent and at the same time still seeking approbation from those whom he especially admired, drew close to and became influenced by Dorsey. He already had developed Tommy's personal traits on his own; the relationship had merely helped to intensify them. (It is interesting to note that Tommy formed his own music publishing house, then his own booking agency and just before he died had laid plans for his own recording company, one in which he would offer shares to other famous recording stars who would own their individual masters. Sinatra has also formed his own music publishing company, has booked himself, and, of course, began and developed Reprise Records, complete with other famous artists who enjoy ownership of their masters.)

There was no doubt that Dorsey helped Sinatra. There is also no doubt that Frank helped the band. Bullets Durgom, then an advance publicity man for the band and since then one of the country's most successful personal managers, says that when he went to radio stations to try to push the Dorsey records, "all they wanted to hear about was Frank. What's more, on the job whenever Frank sang, they'd stop dancing and gather around the bandstand to look at him."

Such fanatic adulation alternately amused, amazed and annoyed the other members of the organization. For they also were contributing some very good music and several of them, like Tommy and Frank, possessed pretty large-sized egos. One of these was Buddy Rich, an especially talented drummer with a great flair for showmanship that could erupt so violently that his playing would eclipse Sinatra's singing. This could become especially annoying to Frank if Buddy began drumming too loudly behind his vocals, a fact which Rich was undoubtedly very much aware of and which he quite conceivably used as ammunition.

According to Sy Oliver, Frank once fired back literally—with a tray full of glasses, all of which narrowly missed Rich's head backstage at the Astor Roof. That was the same spot in which Buddy had managed to deflate Frank's ego beautifully by talking a pretty young miss into waiting in line for one of Sinatra's autographs and then, when she had obtained it, to murmur daintily something like, "Gee, thank you very much, Mr. Sinatra. Now if I can get just three more of these, I'll be able to trade them all in for one of Bob Eberly!"

So IMMENSE and intense became Sinatra's popularity that it became only a matter of time before he would strike out on his own. Many friends kept telling him to wait. Others, like Durgom who had seen first hand the impact he was making throughout the country, encouraged him to go. Sinatra himself always had definite ideas. Reportedly when he heard that Bob Eberly, whom he continued to admire and respect, was contemplating a similar move, Frank decided to beat him to the solo mike.

And yet it couldn't have been an easy decision to make. With Dorsey, Sinatra had security. He also had a contract, as well as a certain sense of loyalty not only to Tommy himself but to the entire big band field.

For singing with bands is what had made him. "If I were starting all over again," he told John Quinlan, his voice teacher in a behind-the-scenes article, "I'd get a job with a band. I would sing and sing and sing. If a leader gave me 40 songs a night, I would tell him to give me 60. There's no teacher like experience."

In his interview with Larry Keane 15 years later he remained just as emphatic. "Singing with a band," he said, "is like lifting weights. You're conditioning yourself."

And when, after not having seen him for several years, I ran into him at Madison Square Garden at the time when his son had just joined the Sam Donahue edition of the Tommy Dorsey band, he spent almost our whole time together stressing how delighted he was that Frank Jr. was working with a band, and how this was the only way he could get the proper experience and what a shame it was that so many of today's singers simply don't have opportunities that his son was now getting and which had benefited him so tremendously during his days with James and Dorsey.

Early in 1942, Sinatra sent out a feeler in the form of four sides he recorded for Bluebird, a subsidiary of Victor, the label the Dorsey band was on. With Axel Stordahl conducting and writing for a small string section, several woodwinds and rhythm, Sinatra cut four sides in Hollywood. Metronome awarded the first two, "The Night We Called It a Day" and "Night and Day" each a B plus rating, ending its comments with "All in all these are fine sides for turning out the lights and feeling pleasantly sentimental." The remaining two didn't fare quite as well. "The Song Is You" and "The Lamplighter's Serenade" each got a straight B, while the closing comment read, "He is not an impressive singer when he lets out—that's a cinch."

Nevertheless, the recordings made quite an impression on several important people. One of these, according to Bullets Durgom, was Manie Sacks, head of Columbia Records, who, when he had been told that Sinatra was going to record on his own, is reported to have remarked that "without that trombone he won't mean anything." But right after the date, Durgom shipped Sacks a set of acetates, whereupon "Manie flew right out to the coast to sign Frank for when he left Tommy."

Which is precisely what Frank did late in the summer of 1942—just in time for the most devastating recording ban in the history of American music—a ban that was to help launch the era of the Big Singers and kill forever that of the Big Bands.

JIMMY McHUGH

I can remember having Christmas dinner with Frank and his family sometime in the late '40's, and we were all feeling sort of sentimental, and Nancy turned to me and said, "Jimmy, I'd give anything to be back on the road again with Harry James and making onion sandwiches."

Dear Frank,

We are proud to have been selected by you for your fabulous concert tour this past summer and the wonderful experience of working with you at the Sands hotel in Vegas.

We salute you as a great, great artist and a magnificent human being.

We promise not to lose your music again!

COUNT BASIE

WILLARD ALEXANDER

Congratulations, Frank

You're really "the Chairman of the Board." Your concert in Baltimore, Maryland, Saturday, July 17th, broke all existing records for attendance at the Baltimore Civic Center. You also produced our largest one performance gross in more than 25 years of concert presentations throughout the United States.

Thanks again for the new double record.

Irvin and Israel Feld

SUPER ATTRACTIONS, INC.

1250 Connecticut Avenue, N.W. Washington, D. C.



OFFICE OF
ROBERT H. WEITMAN
VICE-PRESIDENT
IN CHARGE OF PRODUCTION

November 4, 1965

Dear Frankie:

It's a long haul from the skinny kid who made it big from the Crossroads of the World.

And now on your 25th anniversary as an entertainer you are still making it bigger and better than ever, whether it's Hollywood and Vine, the Champs Elysees in Paris, the Via Veneto in Rome, Disengoff Drive in Tel Aviv, or the Loop in Chicago.

The next 25 will be just as successful for you because bow ties will never go out of style, and neither will you.

My fondest,

RHW:sa

Mr. Frank Sinatra
4000 Warner Boulevard
Burbank, California

Dear Frank:

Many more birthdays.
New and greater anniversaries.

May you always
be rich in the ways that
matter.

J.

The Columbia Sinatra



SINATRA LEFT the Tommy Dorsey band in Indianapolis on September 10, 1942. Nine months later —almost to the day—June 7, 1943, to be exact— he recorded his first sides for Columbia.

During his recording pregnancy he remained by no means idle. He went from Indianapolis directly to the West Coast. Some reports say he intended to vacation. But Skitch Henderson, then as well as now a close friend of Frank's, reveals that what Sinatra really wanted was to become the NBC staff singer in Hollywood. Martha Tilton was the regular girl singer; Johnny Johnston was the boy singer; Gordon Jenkins was the musical director; Henderson was the staff pianist.

Frank didn't get the job. However, he did land a small part in a pretty mediocre movie called "Reveille With Beverly" in which he sang the same song, "Night and Day," with which he had auditioned years earlier for Major Bowes and which he included on the four Bluebird sides he had recently cut with Axel Stordahl. Henderson, by the way, who's probably as familiar with Sinatra's musical output as anyone, still lists that Bluebird side as his favorite of all Frank's recordings.

Frank had appeared in movies twice before—as a member of Dorsey's band. The first of these, Paramount's "Las Vegas Nights," was described at that time as "without a doubt the worst this reviewer has ever seen (this reviewer was the writer) . . . Frank Sinatra sings prettily in an unphotogenic manner." The second picture, MGM's "Ship Ahoy," wasn't much better.

And yet Sinatra's over-all picture brightened considerably during those months, thanks to some expert guidance and salesmanship. Much of this came from the late Manie Sacks, who was to remain a long-time and very close confidante. Sinatra, who had forked over a third of his future earnings to Dorsey and a tenth to Tommy's manager, Leonard Vannerson, in return for his freedom, naturally needed work, or else there'd be no earnings to keep —or to fork up. MCA, which booked Dorsey and which was the biggest of all the offices, didn't seem interested, either because they didn't want to offend Dorsey, who never felt too great about Frank's departure, or perhaps because they didn't have that much faith in Frank.

Back in New York, Sinatra went to see Sacks at his office and, according to Manie, was overwhelmed because the Columbia executive saw him immediately. "I just came from MCA," he told Sacks, "and they kept me waiting three hours before they let me get past the waiting room. Guess they don't want me." Sacks guessed so too and immediately contacted Mike Nidorf at GAC. Shortly thereafter Sinatra became a GAC. artist.

From October to February, he did a CBS sustaining radio show, sort of as a warm-up for the "Lucky Strike Hit Parade," which he began on February 15. Another WNEW graduate, Barry Wood, now a successful TV executive (he has been producing the "Bell Telephone Hours" for years), had been starred on the series; when Sinatra came on, Wood was transferred over to NBC for another Lucky Strike show called "The All-Time Hit Parade."

Actually the latter show might have been a better one for Frank, because he could conceivably have been singing standards instead of some of the trash songs with which he eventually had to put up. Throughout the years that followed, Sinatra was on and off the "Lucky Strike Hit Parade," constantly complaining about the rigid, old-fashioned tempos called for by the show's ultra-conservative approach and in later years fighting against the type of novelty and often unmusical tunes that the producers insisted he sing.

Late in December of 1942, Sinatra made the first of many extremely successful appearances at the New York Paramount with Benny Goodman. On the opening show, Goodman, it has been reported, completely thrown by the shrieks from the audience when Frank first appeared on the stage, exclaimed in amazement and loud enough for Frank and others to hear, "what the hell was that?" Goodman's expressions, both verbal and facial, so amused Sinatra that the stage fright he was experiencing suddenly vanished and he put on a tremendously effective show.

How effective? Well, my own review of the show, devoted almost entirely to Goodman's band, included the following: "He could have stayed on indefinitely, but he didn't. . . . Most effective of his numbers was 'She's Funny That Way,' done very simply, with only dainty (Jess) Stacy piano for a background."

One reason that Frank didn't stay on indefinitely during those shows could have been a strong desire to get off and up to the seventh floor of the backstage area where, according to Goodman, he spent almost all his spare time taking boxing lessons from (Benny thinks) Tami Mauriello, then one of the country's top prize fighters!

It was during this period that Sinatra played his first night club engagement. The Riobamba, a club on West 57th Street just east of Sixth Avenue, had, under different names, not been doing well. When Sinatra came in, at first supposedly as second-billing to Walter O'Keefe, the whole scene changed. He was an instant hit and the club was packed. Interestingly enough, after he left, the spot tried keeping up its boy singer policy, but no other crooner even approached Sinatra's success.

Meanwhile, he switched from GAC to MCA. The latter agency immediately helped him buy out Dorsey's 43⅓% interest.

The papers and the publicists played up the Sinatra impact on all females. His spell, they pointed out, was now enveloping more than just the bobby-soxers. Even the mature ones were swooning.

In a very candid interview with Leonard Feather in Metronome at that time, Frank deprecated his own prowess in the "leave-'em-limp" department. Said he about one particular middle-aged woman who had reportedly fainted: "She was simply over-

"You know, if I'd have realized the importance of that date, I'd have been too scared to do it."

—ALEC WILDER

come by the heat. One of the columnists picked up the story and twisted it around." This, by the way, was not to be the first time that Sinatra would accuse columnists of distorting the facts.

Sinatra made a couple of other interesting points in that article. Even though his parting with Dorsey had been far from amicable, Frank spake thusly: "From a singer's standpoint, I'd say Tommy has *the* band. There's a guy, now, who was a real education for me, in music, in business, every possible way. I learned about dynamics and phrasing and style from the way he played his horn, and I enjoyed my work because he always sees to it that a singer is given a perfect setting."

Feather's article concluded with a repetition of a then-currently popular question: "Do you think Sinatra will ever replace Bing?" His answer: "Time will tell."

THERE EXISTED in those days a tremendous rivalry between the Groaner and the Swooner—not between the two men themselves, of course, but rather between their respective rooting sections. Several months later Frank stated: "I don't believe that any singer has enjoyed the unanimous acclaim of the American public, as well as performers and musicians, as much as Bing. I know that I am indebted to him for the inspiration he has given me and I must admit that I'm probably one of his first and most enthusiastic rooters. He is truly the Will Rogers of song and I believe that he holds the same affection in the hearts of the public as that great man did."

Shortly thereafter Frank got his chance to appear with "the Will Rogers of song." He had gone to Hollywood for his first starring role in the movies, a film called "Higher and Higher," written by an ardent admirer and friend of Dorsey's, Jimmy McHugh, and Harold Adamson, including in its cast Mel Torme, playing a juvenile role, and Victor Borge. Crosby, hearing that Sinatra was in town, invited him to appear on his radio show. Frank grabbed the chance. "It was one of the great radio shows of all time," recalls McHugh.

Frank's return to Hollywood had been quite a triumph too. The RKO studio brass had selected McHugh to act as official greeter, inasmuch as he was the only one who knew Frank well. "There must have been 5,000 screaming girls waiting for him at the railroad station in Pasadena," Jimmy recalls. "It was a wild mob scene, just like the Beatles today. We had to sneak Frank out the side and into a garage and there we stayed for two hours until the panic subsided."

Frank was doing splendidly in all ways except one. There was radio. There were movies. But there were no records because the musicians' union had struck against the companies and Petrillo was showing no signs of budging. There was only one thing to do: dispense with the lush, string sounds which he and his friend Axel Stordahl had planned to use on disks and do a record session with the current inferior substitute of voices only—without horns, or even rhythm.

To make arrangements for the date, Frank called in a friend of his whom he called "The Professor," a warm, scholarly-looking, sensitive and intelligent composer and arranger. This was Alec Wilder. Wilder recalls that he hired the 16 Bobby Tucker



Sinatra contemplates a Columbia record date (top); then gets into discussions with Mitch Miller (with the beard) and Axel Stordahl (without the beard), then retires into his cubicle to record.

Singers and that though the job of trying to achieve and maintain interest and excitement was by no means easy without the aid of instruments, Sinatra and the other singers performed so well that the results were quite satisfying.

Wilder remembers too that at one of the sessions there appeared a man in full evening clothes. He was Richard Rodgers and he had left an important dinner party to attend the session because he had heard that Frank was going to sing one of his songs, "Oh, What a Beautiful Morning."

Years later, when told that this had been Sinatra's first recording date for Columbia, Wilder was astounded. "You know if I'd realized then the importance of that date, I'd have been too scared to do it!"

Wilder was an important witness shortly thereafter when it was Sinatra's turn to be almost too scared to do something he'd started out to do. It was in the Columbia studios and Frank was faced by a horde of very doubting, unimpressed violinists, violists and cellists. Let Wilder tell the story:

"Frank was working at the Paramount. You know how it was—the kids were always after him, so he'd never leave the dressing room—he'd just stay there all day long between shows.

"He used to like to listen to records. I knew he was interested in more serious music, so one day I brought along a couple of air checks of two compositions I'd written for Mitch Miller and the Columbia Symphony. He listened to them and he seemed impressed. 'Have you any more like this?





DORIS DAY

(in 1948 discussing her days as a singer on Your Hit Parade radio show)

Frank is so wonderful! He's a wonderful guy to work with. I really owe him so much. He wanted me on the show. I suppose they could have had a lot of gals with bigger names, but he wanted me. Just watching him and working with him is a lot of help to any singer. He's so relaxed; he gave me confidence. He has the biggest heart in the whole world. He'll do anything for you. He's just the sweetest and greatest person I've ever known in the business. I didn't really know Frank before I took the show, but I've had long talks with him and I feel I really know him. He's so good.



When Columbia broke ground for its new studios in Hollywood, Frank was handed the gold-plated spade as a host of celebrities and executives looked on. Left to right: band leader Ray Noble, Columbia vice-president Andrew Schrade, Columbia president Edward (Ted) Wallerstein, Nelson Eddy, country singer Al Dexter, Sinatra, Xavier Cugat, arranger-conductor Sonny Burke, Woody Herman, Mr. and Mrs. George Montgomery (Dinah Shore), vice-president in charge of a&r Manie Sacks and Les Brown.

he asked. 'Four,' I said. 'Enough for a full record?" he wanted to know. When I told him 'yes' he said simply, 'Good, I want to conduct them.'

"Well, maybe I wasn't being too tactful, but I said, 'You don't conduct, Frank.' 'Look,' he said, 'I think I can conduct. And, what's more, using my name, maybe we can do you some good. Let's call Manie and see what he thinks.'

"Right then and there we called Manie, and I swear I could hear his chair going over backwards. But Frank was a great convincer, even then, so the date was set up.

"Frank, of course, didn't read music. He still doesn't, you know. But then, as now, he had an uncanny ear and musical sense. 'Let me listen to those acetates a few times,' he said. 'I have a quiek memory and I'll have them memorized for the date.' By the way, Manie, who was more or less the Sam Goldwyn of the record business, later described Frank's retentive powers with 'He has a *photogenic* memory!'

"I don't know how well you know string players, but many of them are bitter men. Most of them have studied to be a virtuoso and yet very few of them ever get to be heard individually. So you can imagine how receptive they must have felt toward a crooner who had never conducted before.

"I've never seen Frank look as frightened as he did that night when he got up to conduct those men. But I must say he handled himself beautifully. He admitted his weaknesses right off. 'Gentlemen,' he added, 'I'm at your mercy. I need your help. And I want to help this music.'

"And the men responded. Frank conducted amazingly well. Actually what he did, since he couldn't read music, was to follow the soloists. I'd given him sort of a chart or a map showing at what measures the various soloists were supposed to enter, and he just went by that.

"What was so good about it was that it was so musical. Frank felt the music and he listened carefully to the soloists and he built up a wonderful rapport with them and with the other musicians. Some months later Robert Shaw, who has always been considered an excellent conductor, did one of the pieces, 'Air for Flute,' and even though he did a fine job technically, the Sinatra reading—if you can call it that—was for me much more musical."

WILDER ALSO recalls an incident concerning the Sinatra-conducted sides (you can hear them in a Columbia album called "Sinatra Conducts Alec Wilder"—if you can find it) that reflects Sinatra's integrity and loyalty. He had received from Manie's secretary a proof of the cover. "What the hell do they mean making my name bigger than Alec's!" he exploded. "His should be at least as large!" And he insisted that an adjustment be made before he would o.k. the cover.

Another example of Sinatra's sensitivity and loyalty: Wilder had made a set of octet sides. "The best things I'd ever done," he feels. "But the company must have mastered them poorly because the finished recording sounded very bad and they never sold. I mentioned this to Frank one day. A few minutes later he left the room to go, I thought, to the bathroom. I was wrong. He came back and said, 'I just bought back the masters. Do what you you want with them. They're yours.'"

Goddard Lieberson, now president of Columbia Records and in those days head of its Masterworks Division, wrote the original liner notes for the Sinatra-Wilder collaboration and, of course, figured prominently in the project. He was seeing a good deal of Frank. "I kept feeding him classical records," he recalls. "He was very interested in the music."

Sinatra has a special name for Lieberson. It's "Valdimar," which was the way Frank used to pronounce the first name of Vladimir Horowitz, one of several classical musicians whom he especially ad-

DICK HAYMES

(in 1947 at a time when he was challenging Sinatra for top honors)

Frank is the only real creator we've had in our field in the last 10 years.

THANK YOU, FRANK SINATRA



Tony

mired. During the Wilder album period Liebersoo introduced Sinatra to the famous pianist. "It was purely social. Horowitz wasn't recording for us then; he was with Victor. But we were good friends and Frank wanted to meet him. So we called on him at his apartment, and you know what he was doing? He was watching a prize fight on television. Frank loved boxing, too, you know, so they had a lot to talk about and the evening turned out to be quite a success."

Frank has always evidenced a deep respect for musicians who have been well trained in the classics. One of those whom he admired especially was the late Jan Savitt, a bright, energetic, classically trained Philadelphian who also led a dance band. According to Wilder, there was a period when Sinatra would often insist that club owners who wanted Frank must also hire Savitt's band. It was Jan's band which accompanied him on numerous tours, including one of Eastern theaters that started on December 2, 1943.

Two days after the tour began, however, in Newark, N. J., Frank was rejected for military service in Newark. The cause: a damaged ear. (If his since been ooted that probably the only people, other than dyed-in-the-wool Crosby rooters, who have claimed that Sinatra doesn't have a good ear have been the members of that draft board.)

Sinatra was disappointed. He wanted to serve for patriotic reasons. Also, he must have sensed that there would be much resentment expressed by those who may have felt his draft board should have acted differently. And he was right, for in those days such an attitude was not uncommon toward celebrities, even one as obviously underweight as Sinatra was.

He intensified his War Bond and other patriotic activities. On January 30 (President Roosevelt's birthday) he appeared at a huge War Bond Auction with numerous stars, including Bob Hope, who, too, was aware of Sinatra's lack of lard. "You know," he quipped, "once we found Frank laid out stiff on the clubhouse floor. He had pulled his bow tie too tight."

He and Bing Crosby also appeared together. Once, while Frank was crooning "Stardust," Bing popped out on stage and objected. "That's my song," he insisted. "I introduced it in 1906." That was about the time Frank was doing a parody that began with "I Wonder What's Become of Crosby, the Sinatra of Nineteen Oh Nine!"

In March of 1944 he started a new radio show for Vimms, complete with numerous oon-musical guest stars, many of them mature veterans. Obviously Frank was trying to appeal to more than just the bobby-sozers, for on this show he performed more as a singing emcee than as a pure swooner.

AND YET THOSE bobby-sozers continued to screech and scream as hysterically as ever. Witness this portion of a review of his October 1944 appearance at the Paramount, which I wrote for Metronome:

"On Frank's first number of the show, 'There'll Be a Hot Time in the Town of Berlin,' the girl next to me squealed, so I couldn't hear too well. Then he went into 'I'll Walk Alone' and 'I Don't Know Why' and 'Come Out, Wherever You Are,' but the girl in back of me squealed so that I couldn't hear too well. There were a few more songs, but I'm not too sure just what they were because the girls on either side of me and the one in back and the one in front of me squealed so much that I couldn't hear too well. . . . P.S. I finally heard Sinatra—on his two CBS shows. To me the guy's still tremendous!"

Not all the members of his audience were that appreciative. Some of the resentment, ordinarily felt by boys but intensified by his 4F rating, manifested itself. One reporter noted: "On his first Saturday afternoon, an 18-year-old flung an egg at Frankie. It hit him squarely in the middle of his third song."

Radio and personal appearances were going great. But *still* no records. Petrillo kept holding out. Even an appeal from President Roosevelt brought on immediate results. In February, Sinatra, apparently dissatified with his original renditions of the choral-backed "I Couldn't Sleep a Wink Last Night" and "A Lovely Way to Spend an Evening," re-did them on the West Coast. Maybe this was merely an excuse to see what the inside of a recording studio looked and felt like again. And in July, Victor, taking advantage of the drought, reissued on its parent label the four sides that Frank had recorded for its Bluebird subsidiary.

Then on November 12, one day after Armistice Day, Petrillo and the record companies made their peace. Two days later Frank was rushed into Columbia studios to record four sides with a large orchestra



This advertisement appeared, disappeared and reappeared during Sinatra's Columbia days, depending upon his relationship with the sponsor.

conducted by Stordahl. One of these was "White Christmas." Naturally it was released almost immediately. Reactions generally were very favorable. "Appealingly understated," stated one perceptive reviewer.

During December, Sinatra recorded an even dozen sides on three separate dates. Two of these, "When Your Lover Has Gone" and "Stormy Weather," turned out especially well. "He sings with much more understanding of the meaning of lyrics," wrote one reviewer.

Meanwhile, "understanding" in a broader sense, had become a strong part of Sinatra's personal and public life. Frank had always abhorred bigotry and prejudice. Now he was important enough to do something about it. He visited teen-agers in various clubs, giving talks in high schools and boys' clubs both to combat juvenile delinquency (yes, they even had some then!) and to promote racial and religious tolerance.

In June, Frank headed overseas on a USO tour, accompanied by his friend Phil Silvers, film actress Faye McKenzie, songwriter and accompanist Saul Chaplin and Betty Yeaton (presumably a dancer). From Newfoundland, one of the troupe's first stops, came a report that "GI's who came to boo Frank ended up cheering him."



Confidence had replaced fright on this artist's conception of how Frank conducted Alec Wilder's music. That's Wilder with the score.

Even more illuminating was this letter from Sgt. Robert Bierman that appeared in August 1945:

"It was a hot, sultry Saturday evening on June 23, the place a huge stadium in Leghorn, Italy. At 5 p.m. the grandstand was already beginning to fill for the show that was to begin at 8 o'clock. At 8 the stands were packed—aisles and every inch of room was occupied. Soldiers began to climb on the shell back of the stage—they were hanging on trucks, on the canopy over the stands, and the field around the stage was jammed. M.P.'s came in by droves to keep a path cleared so the performers could enter the gate and on up to the stage.

"The occasion? Frank Sinatra was arriving with his troupe that included Phil Silvers, Saul Chaplin, Faye McKenzie and another charming act whose name eludes me. Yes, the bobby sox hero was here but there were few nurses and W.A.C.'s to be found —most were G.I.'s to see what all this shouting was for—they had been reading about. The troupe arrived—Silvers and Frank went on, with a nice band. They exchanged cracks, but the moment had not yet arrived. Silvers' emceeing was grand and naturally the beautiful girls brought the usual whistles.

"Then finally the moment arrived. Silvers gave Frank a nice build-up. Sinatra was a little nervous, not knowing what the reactioo would be—a few jeers came from the boys. But after a few songs, his personality took hold. It told and the audience began to get the feeling that here was a helluva swell guy. Frank relaxed and begao to joke and ridicule his effects on the sokers. Everyone begao to have fun, including The Voice. They began applauding as they recognized some of the songs he sang. "Nancy," a song that's popular in this area, received an exceptionally big ovation. He sang "Night and Day," "Candy," "Saturday Night," "Old Man River," "Embraceable You," "Blue Skies" and "Somebody Loves Me."

"If this is any criterion, his overseas jaunt should help Sinatra a great deal. It took guts to face those boys."

It also took guts to do what Frank did after he returned from his trip. He blasted the USO unmercifully for the poor quality of its shows and let loose an even stronger attack at the arrogant treatment his unit had received from Army Special Service Officers. He pointed out that he hadn't met a single Special Service Officer who had any theatrical experience before the war and expressed dismay that these were the men who were trying to run things while experienced non-coms with good knowledge of staging shows acted merely as "yes-men."

Certainly many enlisted men must have agreed most vehemently. But many segments of the press didn't. Almost all lashed him—all except one important columnist who praised him mightily for his courageous stand. His name? Ed Sullivan.

FRANK KEPT leading with his heart—and with his chin—for other causes in which he believed—all of them related to some form of tolerance. For his informal talks on the subject to high school students and for his remarkable movie short, "The House I Live In" (which later brought him an Oscar), he received the Newspaper Guild Page One Award (not all the press was against him!) and the Unity Award of the Philadelphia Masons. to recognition of his activities (as well, perhaps, as the power of his name), the National Conference of Christians and Jews oamed him chairmao of the American Youth Division of the March of Dimes.

During his USO tour, Sinatra had lost his radio show—not because of any dissatisfaction oo the part of the sponsor, Max Factor, but rather because of the shortage of cosmetic materials.

However, in September he started a new series called "Songs by Sinatra." (The "Hit Parade" by this time was being sung over by Dick Todd.) He also had produced two especially emotional sides, "If I Loved You" and "You'll Never Walk Alone." And the kids kept screaming, as Harry Ulanov, reviewing his Paramount Theater date with Jan Savitt, reported in December 1945:

"Frank himself wore an alternative harried and bewildered expression and tried his best to (1) introduce the acts, (2) sing himself, (3) keep the kids quiet, all to no avail. It's four years now that Frank has been doing this; it's a great testament to his showmanly and larvngeal talents; but I simply don't understand why this adoring public won't stem their roaring adulation long enough to listen to the skeleton of their dreams."

At the swank Waldorf-Astoria Frank sang for the older and richer folks, displaying a different personality with cracks like "Leave a guy from Hoboken earn an honest buck, won't yez?" or to a male heck-



Direction

STAN GREESON ASSOCIATES, INC.





Sinatra greets Nat Cole (left) at the Metronome All Star date; kids with Doris Day during a Hit Parade rehearsal (Doris had just made her first movie, "Romance in High C"); then joins friends Bing Crosby and Dinah Shore on another broadcast.



ler, "Sorry, mister, but there'll be no solo swooning here tonight!"

Frank's pianist at the Waldorf was an old pal, Skitch Henderson. "He really rescued me," Henderson relates affectionately. "I'd just got out of the Air Force—I think I'd been out only two days—when he found me and brought me in to New York. It was a terribly elegant engagement—just one show a night—at midnight. That meant we had a lot of extra time, so he used to take me to the theater almost every night. He really took care of me."

It was during this period—on Nov. 15, 1945—that Alec Wilder got an old friend of his to conduct two sides for Frank. The date, according to Wilder, went off much better than some later ones with the same conductor—Mitch Miller—though neither "Old School Teacher," a Willard Robison song, nor Wilder's "Old Stone House by the River" ever meant much. What Wilder remembers most about the session was "Frank's restraint and good manners in not kidding Mitch about the beard that he had just grown."

Those two sides caused little reaction. But Frank's first album, released a few months later, produced rave notices. It included eight great tunes, beautifully sung, and represents probably the best Sinatra of that era. Included were such gems as "You Go to My Head," "Why Shouldn't I," "Paradise" and probably the outstanding side he had made up to that time, "Try a Little Tenderness," still considered by Sinatra aficianados to be one of his greatest performances.

A few months later he recorded one of his most dramatic triumphs, a two-sided, 12-inch version of "Soliloquy" from Rodgers and Hammerstein's "Carousel," arranged for him by Dick Jones, another Dorsey alumnus who had recently been discharged from the Navy and who shortly thereafter began producing many of Frank's Columbia sessions in Hollywood.

Not only were his records getting bigger (from 10-inchers to 12-inchers), but so were his other activities. In April he re-signed for another radio series with Old Gold (he'd switched from Luckies by then). Construction began on a Sinatra office building in Hollywood. He subbed for Drew Pearson as a commentator on a radio program and he shared emcee honors with Bob Hope on a mammoth Cancer Society benefit show.

Frank won the Metronome poll as Best Singer of the Year for the fourth time and was invited to be the first vocalist ever to join the country's top jazz musicians on the magazine's annual all-star record date. He agreed at once. It was my privilege to produce those sides, and I can report firsthand that Frank was a joy to work with. Obviously he relished working with top jazz musicians like Coleman Hawkins, Johnny Hodges, Harry Carney and even Buddy Rich, with whom he was no longer at war. Sy Oliver had written a special arrangement of "Sweet Lorraine" that gave much blowing room to the musicians. Sinatra seemed entranced, in fact, so enthusiastic was he with this participation in the highest echelons of jazz that he hung around to listen to the making of the second side, which didn't include him at all, but which did feature a vocal duet between June Christy and the pianist on the date, Nat Cole, whom Frank so openly admired and respected through the years.

Sinatra had been making several good records—like "She's Funny That Way" and "I Concentrate on You," and "I've Got a Home in That Rock" with the Charioteers, and "Tea for Two" with Dinah Shore. But then at the end of 1947 Petrillo decided to call another recording strike. The result was a series of hastily conceived and executed recordings, the best of which were issued during the early part of the strike. But by the time the strike was over, almost a year later, the record companies, Columbia included, had been forced to scrape the bottom of the barrel for material that under normal conditions would never have found its way onto a turntable. Imagine Frank singing something like "The Dum Dot Song!" He did. He also recorded a pretty miserable version of "Nature Boy," with only a choir for backing—the only side he made during the ban. Better he should have stayed in the radio studios.

Come to think of it, things weren't going so well there either. After a series of shows in which he had been able to sing some of the songs and arrangements that suited him, Frank returned to the "Hit Parade." How was it? This portion of a Metronome editorial tells the story:

"Frank Sinatra has been on 'Your Hit Parade'



Sinatra's Columbia days certainly weren't lonesome, as he appeared (left to right) on a recording date with Rosemary Clooney, and on radio programs with Monica Lewis, Dorothy Kirsten and Bob Hope.



The Voice gets the needle prior to his USO tour: literally from Captain L. E. Ward and figuratively from Sergeant Bilko (Phil Silvers).



Stars of opposing radio shows with opposing cigarette sponsors: Chesterfield's Perry Como and Lucky Strike's Sinatra.

for several weeks now and with him he has had such tasteful characters as Axel Stordahl and Doris Day. From which you'd gather this would be a pretty first-rate musical program.

"But it's not! And not by a far cry, too! It's alternately dull, pompous and raucous and often it's a combination of these adjectives and a whole bunch of others that continue to characterize commercial radio at its worst. For Frank sings without relaxation and often at tempos that don't suit him or the song. Axel plays murderous, rag-timey junk that I know he, with his usually impeccable taste, must abhor. And poor Doris Day, making her first real start in commercial radio, is saddled with arrangements which sound as though they have been written long before anybody ever thought of having a stylist like her on the show. . . . Frank sounds worse on these Saturday nightmares that he ever has since he first became famous."

Frank was mightily disturbed not only about the state of his radio show but also about the state of music in general. In an exclusive interview with him in February 1948 I wrote:

"Right now certain conditions in the music business really have him down. Chances are that he can't stand 'Your Hit Parade' any more than most of us can. He hates almost all agents savagely, so much so that he's planning to start his own agency just so he can be rid of them and also because he believes that good, young talent deserves more attention than it has been getting.

"But his biggest gripe of all is the terrible trash turned out by Tin Pan Alley. . . . 'About the popular songs of the day,' pet-peeves Frankie. 'They've become so decadent, they're bloodless. . . . Outside of production material, show tunes, you can't find a thing. All you get is a couple of songs like "Apple Blossom Wedding" and "Near You" . . . (censored).

"'If the music business is to lead the public—and actually we do lead it as to the things it likes—we must give people things that move them emotionally, make them laugh, too. But we're not doing it and there's something wrong someplace.

"'I don't think the music business has progressed enough. There are a lot of people to blame for this. The songwriter in most cases finds he has to prostitute his talents if he wants to make a buck. That's because not enough publishers are buying the better kind of music. The publisher is usually a fly-by-night guy anyway and so to make a few fast bucks he buys a very bad song, very badly written. And the recording companies are helping those guys by recording such songs. . . . If they turned them down, it wouldn't do them any harm and it might do music some good. . . .

"'You know, I talk to a lot of kids. They're pretty smart; they've been around buying records and listening to bands. They don't like those bad songs, at least not the kids with whom I speak individually.'"

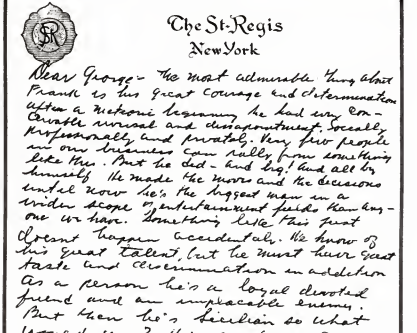
Finally Sinatra suggested: "I'd like to see popular music brought into grammar and high schools as part of the education, if the proper people were teaching it. . . . With all the people in the music business, we could get enough people to go to so many schools each year and explain the inner intricacies of making a hit song . . . and a good song . . . and a poor song."

Shortly after the interview, Sinatra returned to Hollywood, and Dick Jones took over as producer of the Hit Parade show. It improved perceptibly; the tempos were easier; Frank began to sound more relaxed.

Up until then Sinatra's movie career had been confined pretty much to lightweight parts—you know, the young kid who pops up singing one or more songs at some time through the film. He had, to be sure, acted seriously in "The House I Live In," the documentary short that had garnered him an Oscar. But now he took on the role of a priest in RKO's "The Miracle of the Bells." The picture received pretty mediocre reviews, but Frank's notices were quite good. To quote one reviewer: "the underplaying of Sinatra, intentional or not, is a relief."

DURING THE next year and a half he made three more pictures, all for MGM, all musicals again. "The Kissing Bandit" and "Take Me Out to the Ball Game" were hardly inspiring; "On the Town," which never took itself too seriously, exhibited some infectious Sinatra joy, plus, of course, some singing.

Meanwhile, starting in December of 1948 he began to record regularly again, for Petrillo had made peace again with the companies. But Frank apparently



The St. Regis
New York

Dear George — The most admirable thing about Frank is his great courage and determination. After a meteoric beginning he had very con- siderable musical and disappointment, socially, professionally and privately. Very few people in our business can rally from something like this. But he did — and big! And all by himself. He made the moves and the decisions until now he's the biggest man in a wider scope of entertainment fields than anyone we have. Something like this just doesn't happen accidentally. We know of his great talent, but he must have great taste and discrimination in addition. As a person he's a loyal devoted friend and an implacable enemy. But then he's Sicilian so what would you? He's awfully good companions —

Yours,
Bing
Crosby

When Bing Crosby missed contact with writer George Simon during a quick visit to New York, he sent over the following gracious note about his friend, Frank Sinatra:

Dear George —

The most admirable thing about Frank is his great courage and determination. After a meteoric beginning he had every conceivable reversal and disappointment, socially, professionally and privately. Very few people in our business can rally from something like this. But he did — and big! And all by himself. He made the moves and the decisions until now he's the biggest man in a wider scope of entertainment fields than anyone we have. Something like this just doesn't happen accidentally. We know of his great talent, but he must have great taste and discrimination in addition. As a person he's a loyal devoted friend and an implacable enemy. But then he's a Sicilian, so what would you? He's awfully good company.

Yours,
Bing Crosby

was having harder times keeping out of battles. Difficult days lay ahead.

He made a slew of records with various conductors—Phil Moore, Mitchell Ayres, Hugo Winterhalter, Morris Stoloff, Jeff Alexander, and, of course, Stordahl. Possibly because of his restlessness or general impatience, possibly because of some other reasons, he broke up with his long-time friend and publicity agent George Evans. A year later Evans was dead.

For the first time in many years Frank didn't win the Metronome poll—Billy Eckstine did. His overall inconsistency was reflected on his "Hit Parade" shows; his singing was labeled "uneven; his control on ballads is poor one week, fine the next."

Apparently the sponsors had the same reactions. In June of 1949 he was out of the series.

In the fall of 1949 he started a new series of "Light Up Time" radio shows. It was a different Sinatra. "He seems to feel that his days as a romantic whisperer are numbered," wrote Barbara Hodgkins, one of his most ardent admirers at the time. "Though he sings the old sweet things, he does them with a touch of humor, a spot of jazz feeling." Perhaps the change was occasioned by the presence of Dorothy Kirsten on the show who naturally sang out instead of whispering. Also, Axel Stordahl wasn't on the show. Jeff Alexander conducted for a while; then Frank brought in Skitch Henderson.

"That was the second time he rescued me," Skitch reports. "My band was doing a one-nighter down in Lexington, Ky. Somehow Frank tracked me down there and asked me to become his musical director. It was because of that show that NBC hired me, and I've been here ever since."

As had occurred a few years earlier, when Skitch came into his life, so did Mitch. The other bearded one joined Columbia early in 1950. Sinatra hadn't been selling on records. His musical integrity wouldn't permit him to make the sort of novelty records that were popular, and Mitchell Ayres, an easygoing ad-r man who'd been handling Frank's dates, hadn't made too much of an issue out of it.

But with Miller it was going to be different. Reports Wilder, the mutual friend of both: "It was strictly a battle of wills. As soon as Mitch got to Columbia he was going to show he could make Sinatra sell." The ensuing difficulties were heightened, Wilder feels, "because Mitch basically was not a pop music man but a merchandiser."

Even today Miller confirms such an evaluation. Speaking of those in the recording field, he recently told me, "All of us are interpreters. Without mikes and electronics we are nowhere. We are a commodity today and that's all. As for Sinatra, personally," he added, "He always sang damn good. But don't forget, when I was there he always had the right of approval of all his releases."

That meant Frank had to agree to release such sides as duets of the hillbillyish "Kisses and Tears" with Jane Russell and "Peach Tree Street" with Rosemary Clooney, as well as such typical Millerian repertoire as "American Beauty Rose" and "Goodnight, Irene."

And yet he also recorded some of the most musical sides of his career during those days, seven sides with a swinging band led by George Siravo. According to Miller, it was his idea to have Frank do more jumping things. "And what nobody has ever mentioned about those sides," notes the bearded one, "is that they were done with tracks. We prerecorded the band on acetates—we didn't have tape in those days—and then added Frank's voice."

Still Sinatra's popularity was slipping. He received only one quarter of Eckstine's total vote in the new Metronome poll. His throat was bothering him. And his long and apparently happy marriage to Nancy was about to end in divorce.

"He was at the lowest I'd ever seen him," recalls Howie Richmond, a long-time friend who was then doing his record promotion and who today has emerged as one of the most successful and respected music publishers in the world. But Sinatra still retained his dignity.

"I remember a week we spent together in Richmond, Virginia. He had a rough reputation. He had alienated a lot of people, including disk jockeys. I brought their gripes to him, about how he had not shown at a cocktail party given in his honor, which, it turns out, he never knew about. He told me he wanted to make amends and he went to see them all and charmed the hell out of them.

"But there was something on that trip that I think shows even more what sort of a person he was. The whole thing was for a big Lucky Strike convention. It wasn't the most relaxed atmosphere, because Frank was fighting for his integrity on the show, insisting 'please, don't make me sing things like "Jealous Heart"!' while still trying to keep up good relations. It was important for him, and, what's more, there were three Governors from three states there.

"He was very busy, trying to see everyone, and so when the phone rang one day and a Catholic orphanage asked if Frank could come over and sing for the kids, I was all set to turn them down. But Frank overheard me and said sure, he'd come.

"That Saturday afternoon we were all at a football game. At three-thirty, Frank left with just his accompanist, Kenny Lane, to sing for the kids. He was due back at five to meet the three Governors, but there turned out to be so many kids to sing for and it took so much longer than Frank thought it would, that he showed up late for the meeting.

"Well, you can imagine what they all said—things like he's trying to be the big man and so on. And they really ostracized him. But to show you the kind of a guy Frank was even then—he refused to tell anybody what he had done or where he had been—and I don't think that to this day anybody knows.

"But that's exactly what he's like: he loves doing things for people but he hates to let anybody know about it."

His throat kept bothering him more and more. But still he kept on singing on radio five times a week. In early Spring he went into New York's Copacabana, a room that's always been a challenge for any intimate singer, both because of the physical layout and the type of customers it attracts. And Sinatra was faced with an added problem, a house band that went with the place.

Hampered by a voice that had trouble sustaining notes, Frank emphasized his swing numbers more. But, as Sinatra recently told Larry Keane in Miami, "You cannot swing if the band doesn't settle into the proper tempo. I don't care how good you are, it just doesn't come out right. It happens very often when you get a band that's kind of off-balance."

"Off-balance" would have been a kind word to describe that band, according to Skitch Henderson, who was faced with the unenviable task of trying to conduct it. "It was terrible. At the same time, Frank and my esthetic relationship was at its lowest. The understatement of the year would be to say that he was difficult. But Frank, you know, has always respected sidemen, so when the band played badly, he'd get backed up more instead of at them.

"He was bugged, too, because he couldn't get a hit record while the number one record of the time was 'Peg o' My Heart' by the Harmonicats. One night, when the band was especially horrible, it all boiled over and he turned around to me and muttered very sarcastically, 'If I'd tried a little harder, maybe I could have gotten the Harmonicats to back me.' It cut me deeper than anything that has ever been said to me, though I hasten to add that to this day I still love the man—and I can't say that about more than a very few people I know."

Then, with one week more to go at the Copa, it happened. One night Frank lost his overworked voice completely. He abruptly cancelled the rest of his engagement. Ironically, it was Eckstine who was called in to replace him, a man who had, according to one report, "brought no groans from the customers."

Remember how great?



CL 743



C2L 6 (A 2-Record Set)

They still are!

ON COLUMBIA RECORDS

© COLUMBIA MARCAS REG. PRINTED IN U.S.A.



Sinatra put his heart into his television series. Here the camera seems bent on actually photographing that heart!

Forbidden by his doctors to talk, Sinatra was forced to postpone a scheduled engagement at London's Palladium. And even though his contract still had a year to run, MGM gave Frank his release—a move that on the surface might have seemed disastrous, but which Sinatra actually welcomed because that same contract had forbidden him to do any television, a medium whose importance Frank had already begun to appreciate.

Almost as soon as he was physically able to, Frank did a guest shot on a Bob Hope TV show. He was tremendous. Television, with its close, personal, "me-to-you" approach, seemed perfect for him. Sinatra, considered by many in the trade as "washed up," suddenly was being tabbed as "the hottest TV possibility around!"

Fully recovered, he fulfilled his Palladium engagement. Again he was a smash. He returned and signed a radio and television contract with CBS, which was reported as being "completely sold on Frank's video potential. The network is paying him ten thousand dollars per show, gambling that it will be able to sell all four quarter hours for an even greater sum."

The CBS gamble paid off for awhile. For his producer, Sinatra brought in a writer and close friend, Paul Dudley, a man who had excellent taste but little TV experience. Ben Blue, Mary Mayo and June Hutton became regulars on the show, which at times was great, at other times a shambles. Axel Stordahl led a large and very good orchestra. Paul Weston, his closest friend, recalls that "Ax did a wonderful job. Sometimes they'd replace an act at the last minute with no time for rehearsal, but Ax always was cool."

It was strictly live TV in those 1950-1951 days. All sorts of things could and would go wrong, especially since the Sinatra series tried numerous innovations. And so, because of mistakes in production, Frank was sometimes left all alone on the stage. Surprisingly, not to those who knew what Sinatra could do, but to those connected with TV who thought only in terms of glamor and big production, those informal, ad lib, solo stints, when he'd sing with only Graham Forbes on piano, often turned out to be Sinatra at his best TV.

Frank had many things to say about his show and the state of television in general in a very revealing article titled "What I Learned About Television" that appeared in the May 1951 issue of Metronome. After charging some of his show's failings to inexperience, he said:

"No longer are we going to heed the slogan of the productive weaklings, 'It can't be done!' That's a lot of poppy-cock. Almost anything can be done in television—or at least tried. . . .

"Unfortunately not all the top minds in television (and I don't use the word 'top' to mean 'best') are young. We still have some people with the networks, with the talent agencies, with the advertising agencies and among the performers themselves who would rather stick to tried and true formulas. I don't know whether they're just scared or stupid. . . ."

Then he continued further with the diatribe that could have been written today: "The competition among shows of our type for guest talent is pretty terrifying. There's a limited quantity to go around, because guests can kill themselves by appearing too often."

The article concluded with an astute look into the future. Pointing to situations "when a lot of things go wrong that aren't the fault of the producers, the directors or the artists," Sinatra wound up with, "Let's face it—the only way to do anything is the right way—and, take my vote for it, the right way to do TV programs is on FILM!"

Sinatra was emotional about a lot of things in those days. He was having his troubles with his TV show. His romantic life had centered around Ava Gardner. He must have been concerned about the roughness in his voice, his inability to sustain notes evenly.

Maybe that's why during this period Frank produced some of his most emotional recordings. Perhaps they weren't his best technically. But some tremendously warm phrasing, sometimes combined with a feeling of great loneliness and desperation, sometimes with deep passion and tenderness, filled the grooves of such sides as "Nevertheless" (which had that beautiful Billy Butterfield trumpet passage), "You're the One" (the theme of his TV show), and Victor Young and Ned Washington's beautiful standard, "Love Me." But most of all there was "I'm a Fool to Want You," which, if I may interject a purely subjective comment, is the most moving side Sinatra has ever recorded. William B. Williams, the veteran WNEW disk jockey in New York, who has been playing Sinatra records for 22 years, recently told me that this side and "Try a Little Tenderness" have remained his two favorite Sinatra sides.

Ben Barton, who headed Sinatra's music publishing venture for two decades, was present at the recording of "I'm a Fool to Want You," which Barton published and for which Sinatra himself rewrote some of the lyrics. "It was terribly emotional," he recalls. "Frank was really worked up. He did the song in one take; then he just turned around and walked out of the studio, and that was it."

NOTHING COULD be more indicative of Frank's ups and downs during this period than the reverse side of this record, a miserable novelty duet with Dagmar called "Mama Will Bark," complete with canine sound effects, an epic opus which, according to his friend Dick Jones, convinced Sinatra he couldn't continue at Columbia. Also strictly on the minus side was a reunion with Harry James (evidently a gimmick to hypo sales) on a thing called "Castle Rock." Here again a personal comment—my review at that time: "Frank sings without a doubt the worst I have ever heard him on wax. How he ever allowed this side to get out is beyond me. It's pitifully out of tune and unmusical."

Troubles on his TV show continued. Giving it a big build-up, CBS had pitted it against Milton Berle. With an amazing lack of understanding, they tried more and more to turn Frank into a funny man. It didn't work. The show got clobbered. Finally it lost its last sponsor, and on April 1, 1952, it was cancelled completely.

"For some reason that I have never been able to understand," I wrote in a Metronome editorial called "The Real Sinatra," Frank had been presented "as the big-shot, high-pressure sort of m.c. His singing, his humanness, his amazing ability to produce that warm 'from-me-to-you' intimacy, had never been properly exploited, and as a result Frank lost the touch that had first won him his huge host of fans.

"Frank is much too great a performer to be off television for any length of time. He has proved himself a fine actor, within limits, and he has displayed a great amount of charm as a master of ceremonies. As a solo comedian he has proved nothing. His often contrived, smart-alecky routines have murdered nobody, except Sinatra himself, because by stepping so far out of the 'boy-next-door' character into the 'the guy-in-Lindy's' role, he has negated much of the good that took years to create.

"Personally, I hope Sinatra comes back to TV very soon. When he does, though, he should concentrate on recreating the warm, intimate, sincere, charming Sinatra we all knew and want to know again."

So Frank was through with television.

Shortly thereafter he cut his last sides for Columbia. How were they? Two of them, at least, were tremendous. One of these, "The Birth of the Blues," not only was a swinger musically, but it was also a hit and created the beginning of the rebirth of Sinatra.

The reverse was a poignant ballad called "Why Try to Change Me Now." Cut on September 17, 1952, it was the only side that came out of Frank's final session for Columbia.

The title was prophetic.

Seven months later Sinatra changed recording companies, and a whole new career was on its way.

MEL TORME

(in 1947, discussing the country's leading singers)

No vocal star since the days of Vallee and Crosby has caused the furor, the excitement that Frank has. He has that quality of singing in a packed theater and making every girl feel as if he's singing directly at her . . . He has become one of the most proficient showmen in America, and if anyone tells you he won't last, point out the fact that they were saying that about him several years ago and he is going stronger than ever.

SAMMY DAVIS ENTERPRISES
120 EAST 56 STREET
NEW YORK, N. Y. 10022

November 20, 1965

Dear Francis:

There seems to be something wrong in the figures ... 50th Birthday, and 25 years as a professional entertainer. I would say you had been in the business 50 years (I only hope I can approach your stature after being in this business that long), and you are young enough in heart to be only 25.

All of this is only to say Congratulations; it couldn't happen to anyone more worthy of the honor.

As always,



P.S. Will you still be available for my next singing lesson, Monday at 1:00 P.M.?

SD

Congratulations Frank,
and continued success,



Big Jack!

Dear Frank,

If you don't call me soon
I'll have to get another
boy singer next year.

Joe E. Lewis
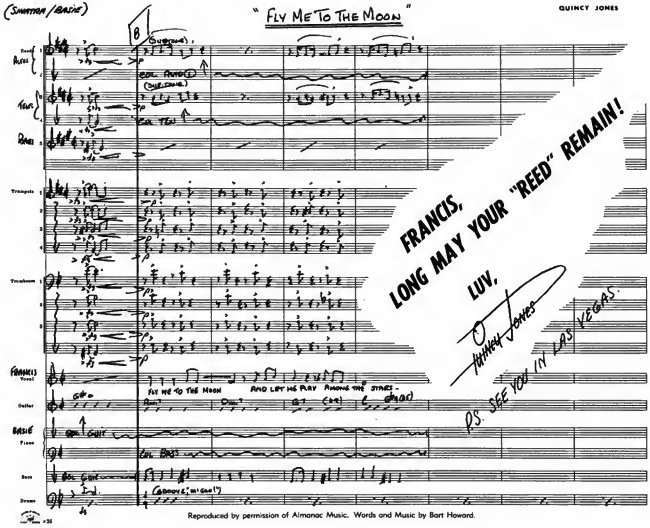
Dear Frank,

In 1954 my career really started when you first had me on the bill with you at the Copacabana. You then took me into the Sands Hotel in Las Vegas with you and further enhanced my career. And you put me in two motion pictures—"Ocean's Eleven" and "Sergeants Three," establishing me as an actor. From that I got my own Television series which lasted four years.

Thanks to you I now owe the government $87,000 in back taxes.

Go to hell, Frank!

Love,
Joey Bishop.



congratulations,

Keely and Jimmy Bowen

TRINI LOPEZ
SUITE 710
9255 SUNSET BLVD
LOS ANGELES 69, CALIF

November 20, 1965

Dear Mr. Sinatra:

Wishing you a very happy birthday
and congratulations on your fantastic career.

Thank you for your wonderful friendship.

Gratefully,



Am happy to have posterity record my friend's name as a legend.

HAPPY BIRTHDAY PAL





ear Frank Sinatra:

I think you're swell.

Dean Martin

The Capitol Sinatra

DAVE CAVANAUGH, now pop album chief for Capitol, says: "The big Sinatra booster at Capitol was Dex. He kept insisting we ought to give him a try."

Dave Dexter Jr., once a jazz writer for Downbeat magazine, then a jazz producer for Capitol and now a big wheel in its international department, had good reasons for his persistence. "We'd just signed Axel Stordahl and he and June (June Hutton, Stordahl's wife and a fine singer herself) kept telling me 'Frank's singing great again' and suggesting we sign him. And at every a&r meeting, Alan Livingston, who was head of the department then (Livingston is now president of Capitol), would tell us that William Morris was submitting Frank to us."

The Morris Agency had taken over from MCA by this time. Livingston had also been hearing from Dick Jones, whose judgment he respected, about how well Sinatra was singing. Dexter kept repeating what Mr. and Mrs. Stordahl had been telling him. Six months after Frank had made his last Columbia sides he signed a contract with Capitol.

It then came down to which a&r man was going to inherit a singer who purportedly was not the easiest in the world to deal with. Dexter volunteered. Livingston agreed. Dexter started assembling material. Livingston told Frank who would be handling him. "No!" pronounced Sinatra. It seems that Dexter had panned Frank several times in Downbeat. "What he had forgotten," notes Dexter, "is all the times I had praised him too!"

So the assignment was given to Voyle Gilmore, a relaxed, junior producer (now a top man at Capitol) and ex-dance band drummer, who today admits he wasn't much of a Sinatra fan at that time. He'd never met Frank and Frank had never met him. "At least," they agreed at their first meeting, "we're starting off fresh."

Gilmore recalls that Sinatra "was kind of floundering in those days. He was doing three 15-minute shows a week at NBC and he'd come across the street to our offices and we'd order in sandwiches for lunch and sit there and talk. I knew we had to get away from the kind of records that hadn't been selling, the ones with the strings and the out-of-tempo singing."

























"I'm more conscious of the words in songs than I am of the melody."

Sinatra's "Birth of the Blues" record, his last one on Columbia, was beginning to sell well. It was a jumper. This was the direction in which Voyle wanted to go.

Dexter had turned over the tunes he had been assembling to Gilmore. "Frank picked two of them for his first date," the scorned one points out with some justifiable pride. They were "I'm Walking Behind You" and "Lean Baby."

It was Gilmore's idea to enfuse new blood into the Sinatra recording career. Even though he admired Stordahl's work, especially his "Birth of the Blues" arrangement, he felt that a change was in order. However, Axel did lead the band on the first date and arranged "I'm Walking Behind You." The other tune (there were only two on this session) was assigned to Heine Beau, who had played sax in the Dorsey band when Frank had been a member. (He's the saxist farthest on the left in the "Las Vegas Nights" photo shown in The Early Sinatra segment.)

"Lean Baby" had originally been recorded as an instrumental by its composer, Billy May, who at that time was touring the country with his band. On his own in Hollywood, Roy Alfred had written a set of lyrics; clever ones, all about a skinny gal. "That's not what I had in mind at all," Billy said. "It was supposed to be Lean, Baby—you know, lean back or lean forward, baby!"

Either way, with or without the comma, "Lean Baby" and "I'm Walking Behind You," both recorded on April 2, 1953, made up Sinatra's first Capitol hit, totaling, according to Gilmore, 175,000 copies.

But Voyle still felt Frank should be exploring new avenues. That meant not working with his close friend, Stordahl. "I didn't quite know how to go about it," Gilmore admits "But then a lucky thing happened. Axel got the Coca-Cola show in New York and left for there."

For his second date, Sinatra wanted Billy May to arrange and conduct. "But Billy," Gilmore points out, "was doing a date with his band in Florida. So I suggested using Nelson Riddle, who had been doing some of Nat Cole's dates and who had arranged Ella Mae Morse's big hit record, 'Blacksmith Blues.' Frank still wanted Billy. So you know what we did? We had Nelson write two different ways. He did two tunes, 'South of the Border' and 'I Love You' just the way Billy might have arranged them. Then he did two other tunes, 'Don't Worry 'Bout Me' and 'I've Got the World on a String,' his own way. Frank liked the last one so much, and it became such a hit that from then on Nelson was in."

Riddle also arranged and conducted Sinatra's third Capitol date. It included one of the loveliest of all Sinatra sides, "My One and Only Love," which wound up on the back of "I've Got the World on a String." Frank did not record again until six months later. Then he waxed eight songs, straight out of his new nightclub routine.

That in-person act really convinced all doubters that Sinatra was back in form. I caught it a couple of times, and in the November 1953 issue of Metronome wrote as follows:

"Ever see a mammoth opening-night crowd stay completely quiet for over an hour? Or a huge and pretty corny bunch of dinner-gobblers still its cutlery and usual chatter to such a degree that a guy at the very back of a spot as big as Bill Miller's Riviera could catch every soft sound that the performer was making?

"That's what happened last month when I caught Frank Sinatra on two different occasions at the Riviera. I knew he had a lot of friends there on the opener, so I returned to see what he would do under less cordial circumstances. And I was completely convinced.

"Convinced about what? Convinced, in the first place, that the guy I used to watch singing nervously in front of Harry James' band at the Roseland Ballroom had developed into one of the most knowing showmen of all time, a man who took over completely from the moment he stepped on stage.

"And convinced, too, that Sinatra, now that he had definitely arrived as a top performer, had not forsaken his high musical standards. From the very start to the very end, it was all in magnificent taste, the songs, the incomparable Sinatra phrasing and the wonderful backgrounds. It was like a session of the best Sinatra records, with the visual charm of the man added.

"Every selection was a great one: things like "I Get a Kick Out of You," "You Go to My Head," "They Can't Take That Away From Me," "My Funny Valentine," through "Spring Is Here," "Violets for Your Furs" and winding up with "It Never Entered My Mind" and "I'll Never Smile Again." In back were nine men under pianist Bill Miller, who with Dick Jones, Axel Stordahl, George Siravo and Nelson Riddle supplied the greatest arrangements I've ever heard in a nightclub. The group of four rhythm, a string quartet and Sonny Salad tripling excellently on flute, clarinet and alto, helped immeasurably to make this one of the most effective, commercially, and certainly one of the most thrilling, musically, performances ever witnessed anywhere. The business surely and sorely needs more Sinatras."

Shortly thereafter, I spent a full afternoon with Frank up at the William Morris office. From our candid conversation that day came a revealing interview that appeared in the next issue.

"If what I did at Bill Miller's did anything," he said, "it convinced me once and for all that you can still show good taste and be appreciated. You don't have to sing loud and raucously and belt them over the head all the time. You can use a little restraint and try to create a mood that you and they can both feel, sort of like being together in a small room, and if you really mean it, and show that you mean it, you can register all right.

"It made me feel great the way they paid attention to the songs I sang. They were good songs—all of them—at least I think so, because they were my favorites. Things by Rodgers and Hart and Rodgers and Hammerstein and the Gershwins and Cole Porter. They don't write many songs like that today. . . .

Capitol Records threw a big bash for Sinatra after he made his "From Here to Eternity" movie and single record. Friends and celebrities autographed this large disk. See how many names you can figure out — even Sinatra's signature appears. The other faces belong to Red Buttons and Milton Berle.







(Above) Oscar winners Frank Sinatra and Donna Reed. (At right) composer Jimmy Van Heusen, writer of many Sinatra hits, visits Frank and Nelson Riddle on a Capitol recording date.

"One thing they're certainly not writing these days is many good lyrics. I know that because I'm more conscious of the words in songs than I am of the melody."

At this point an interviewer's observation: "If you've listened to Sinatra much, you'll know exactly what he means. Whereas musicians and singers often ad lib around a melody they like, few singers ever ad lib with the lyrics. Sinatra does, though. He doesn't make any major changes, but merely slight switches in incidental words, switches that convince you he feels every word, every lyrical idea."

Frank then philosophized: "The melody should be like a backdrop for the lyrics. Sure, it should be good and musical. But it should be more like a guy reading poetry with organ music or something going in the back. If the poem or lyrics are stated often enough with the same music going on at the same time, they become associated as one.

"Of course the lyrics have to be something special, like the ones that Larry Hart and Oscar Hammerstein and Ira Gershwin and Johnny Mercer and Sammy Cahn have been writing. You know, I have a healthy respect for anybody who can write. I don't mean just songs. I mean anything. Sure wish I could!"

"Sure wish it were on Victor!" That, according to Gilmore, is what Manie Sacks told Sinatra when his "Music for Young Lovers" album came out. It consisted of eight songs, the kind Frank liked to sing, taken from his nightclub routine, and still ranks as one of Sinatra's finest recorded achievements. Because his name appears on the album, Nelson Riddle has invariably been credited with all the arrangements. But actually George Siravo wrote many of them, including two that were especially outstanding, "A Foggy Day" and "They Can't Take That Away From Me."

This was Sinatra's "From Here to Eternity" period, the movie in which he starred as Maggio, a role he knew he could portray, a role for which he took a minor fee to prove his worth, a role that won him an Oscar. "In his newest-found glory," the Metronome article went on, "he likes to give special credit to Burt Lancaster and Montgomery Clift. 'They helped me a lot in that picture. They're both such great guys and great actors. They just about lived their parts, because they knew them so well, and they helped me make what I did out of mine.'"

Before this, Sinatra had appeared in a batch of movies, none to great advantage. But following "From Here to Eternity," his future as a movie actor was assured. Eventually, he was to emerge as a director and producer.

Sinatra's philosophy as a film actor is summarized in a book by an Englishman, Robin Douglas-Home. Called simply "Sinatra," and published by Grosset and Dunlap, it offers, so far as I am concerned, the best insight into Sinatra that I have ever read.

"I always try to remember three things as a movie actor," he told Douglas-Home. "First, you must know *why* you are in the movie. . . . Secondly, you must know the script. . . . I read the whole script maybe 50 or 60 times before the shooting even starts. Thirdly, you must learn and listen to the lines of others; it's no good just learning your own."

In the same book, Sinatra also pointed out his pet peeve about making movies: the necessity for lip-syncing songs. "With all the advances in microphone equipment," he complained, "you'd think they could have worked out some way of recording at the same time as filming." He admitted he found miming difficult because, he claimed, he never sang a song the same way twice. Undoubtedly his great feeling for jazz and its ad lib qualities had a lot to do with his attitude.

Much in demand, Sinatra began to make many more movies. In 1954 he did "Suddenly," in which he played the part of a professional killer. The following year he starred in four films: "Young at Heart" with his old friend, Doris Day, who also had become a motion picture star; "Guys and Dolls," with Marlon Brando; "Not as a Stranger," in which he took on the role of a doctor, and "The Tender Trap," a delightful, light comedy.

And his singing once again brought him broad recognition. In 1954 he was selected by Metronome's editors as Singer of the Year. The following year he won that magazine's readers' poll and took out a full-page victory ad in the form of a simulated Western Union telegram, under which he ran two short lines:

P. S. THANKS A LOT
P. P. S. MITCH MILLER????

He was also picked as male singer in Playboy's All Star Band, and in the UPI's disk jockey poll he unseated Eddie Fisher.

The win over Fisher must have been especially satisfying, because the kids had often drawn odious comparisons between Frank and his temporary successor. In his first year with Capitol, Sinatra had been making some disk jockey appearances. In New York, Don Ovens, now an executive at Billboard, took him around. "The reactions of the jockeys was really something," Ovens relates. "I remember after we'd seen Robert Q. Lewis, he told me, 'You know, I just couldn't believe it was Sinatra!'

"With the kids it was somewhat different. I'll never forget one day at NBC, Eddie Fisher was doing his TV show then—he was very big. Frank and I had gone up to visit Jim Coy, the disk jockey. As we passed a whole line of kids waiting to get into the Fisher show, some of them started making insulting remarks to Frank. 'Frankie, Frankie, I'm swooning!' they screamed sarcastically. I must say Frank did an amazing job of controlling himself. I couldn't see how he could do it. Then suddenly he gave me a clue: 'If I do anything,' he said to me, 'it'll be on the front pages of the Journal American.'" Sinatra had planned to do some more disk jockey interviews to further his refurbished recording career, but he was suddenly called back to Hollywood for a far more important affair, the Academy Awards. That's when he won his big Oscar.

In Hollywood, Sinatra continued making some great recordings. He did the "Swing Easy" 10-incher, which, Voyle Gilmore states, was "patterned on the sound of the old Red Norvo band," and then two very successful albums, the very moody "In the Wee Small Hours of the Morning" and his high-flying

FRANK SINATRA

(about Bing Crosby in 1948)

Somebody said that the Groaner could be President of the United States if he so desired. I'd like to make one correction on that statement: that guy could be President of the WORLD!

(in answer to a question from WIDO's Larry Keane about singers who copy him)

I'm flattered. I have heard many so-called imitators, but I haven't heard anybody do it yet. I keep looking and listening.























CAPITOL IS PROUD OF THE SIGNIFICANT ROLE THESE ALBUMS HAVE PLAYED IN A UNIQUELY BRILLIANT MUSICAL CAREER.































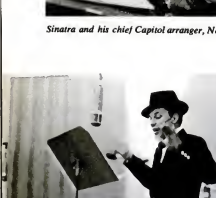




Sinatra and his first Capitol producer, Voyle Gilmore.



Sinatra and his chief Capitol arranger, Nelson Riddle.



Sinatra gets set to set his own tempo on a record date.



Sinatra and his favorite mood arranger, Gordon Jenkins.

"Songs for Swinging Lovers." Incidentally, because Capitol was charging $1 more for Sinatra albums in those days, the "Hours" album originally contained 16 selections and the "Swinging Lovers" opus 15. Each has since been repackaged with only 12 tunes apiece.

Frank also recorded some singles, including some overdramatic pomposities like "It Worries Me" and "You, My Love." But he also turned out some impressive single sides like "Young at Heart," often tabbed as his No. I Capitol seller, but which, according to Gilmore, did about 700,000. He had two bigger singles, "Love and Marriage" and "Learnin' the Blues." Both sold about 900,000, which, according to the Capitol executive, means Sinatra never had a million-seller single on the label.

Gilmore was Sinatra's recording man for about four years. "He worked his head off," says Voyle. "He was the greatest artist I've ever recorded—including Garland. He was a perfectionist. I remember on dates, after a take, he'd immediately look into the control room to see how he'd done. If there was no immediate response, he'd ask, 'Well, what's the verdict?' or something like that. He wanted to know.

"He was always listening to the band, and if he didn't like the way, say the saxes were phrasing a passage, he'd say so. He had a few pet expressions. I remember when things would be going well he'd say 'I feel just like the Yankees!'"

But after a while things weren't going so well between producer and singer. Gilmore felt that the a&r man was an important cog in the making of a record. Apparently Sinatra felt less so, because, according to Voyle, "he used to ask Riddle to come over to his house and discuss tunes and arrangements. Well, even though I wasn't invited, I felt that it was my duty to be there too. So I went."

Apparently Gilmore went once too often because one day, as he tells it, "Frank's attorney called Wallichs (Glenn Wallichs, then president, now chairman of the board of Capitol) and told him Frank wanted a new producer. I guess Frank didn't want to tell me directly. Anyway, the reason he gave Glenn was that I was 'too much of a company man.'"

Whether Dave Cavanaugh was any more or any less of a company man, nobody has ever bothered to determine. In any case, it was the former hot tenor sax man who replaced Gilmore as Sinatra's a&r producer "in either late May or early June of 1958—I don't remember which."

Sinatra and Cavanaugh had worked together before, in March 1955, on one of Frank's few forays into even pseudo-rock and roll. It consisted of a half-hearted, two-sided attempt by "Frank Sinatra accompanied by Big Dave's Music." The tunes, just in case you'd like to forget them too, were "Two Hearts, Two Kisses" and "From the Bottom to the Top."

Dave's first project with Frank was very different, however, and resulted in one of the prettiest and most emotional albums Sinatra has ever made. "Frank had been doing a lot of jump things," Cavanaugh relates. "We had a preliminary meeting in Las Vegas, where he was working. I had a feeling he should be doing some sad songs as a change of pace and he had the idea for 'Only the Lonely.'

"Things went great on the first date. Frank was in fine form. After the first tune he cracked, 'Man, I really got my Charlie Barnet reed on tonight!' He knew it was there."

ACCORDING TO Cavanaugh, he and Sinatra never had any problems. Maybe that was because Dave, self-admittedly, was "an impartial party." He had a great deal of respect for Frank's ability not only as a singer but also as a picker of tunes. Not that Dave was a "yes-man." "I found out you can tell him things. He'll listen. If you're real honest with him, you can get along fine. You know, the only man I ever knew, though, who could really tell him off was Jimmy Van Heusen. I remember once Frank said something about one of Jimmy's tunes, like 'that's a terrible jump!' and Jimmy came right back at him and said, 'If you can't make that, you ought to be in another racket!' "

Recording Sinatra called for a maximum of tact, Cavanaugh recalls, because there was always a large studio audience. That meant Dave couldn't say things out loud that he might have said under more private recording circumstances. "I remember once when he was having a little trouble and I tried to be really delicate, so I said 'Got a little frog there, huh?' Sinatra's reply was a little less delicate. 'Hell, that's sexy!' he shot back."

Frank's willingness to forsake perfection for feeling has been strongly verified by Nelson Riddle, his musical director on the majority of his Capitol sides, who points out: "Frank always selected the take with the best feel, the one that was most representative of what he wanted to convey in a song, rather than the one that was best technically. But he won't stop until he's satisfied. I remember on one tune—'Day in, Day Out'—he did 30 takes. I don't know if he finally really got what he wanted, or just got tired."

All in all, Riddle, who has been working with Sinatra closely now for a dozen years, finds Frank "very bright" and "very sensitive musically." During his early Capitol days, from 1953 to 1955, "he showed tremendous enthusiasm. He showed it again recently when we did 'The Concert Sinatra' album and he hired 73 musicians.

"One thing Frank can't stand is incompetence. Fortunately he never belted me. I guess I was always there first with the right notes."

Riddle gives one the impression of a bored sheep dog. But you can bet your life none of his sheep ever get away. Also a graduate of the Tommy Dorsey band (he played trombone for Charlie Spivak and Bob Crosby as well), he was described by Sinatra to Robin Douglas-Home as having "a sort of stenographer's brain. If I say to him at a planning meeting 'Make the eighth bar sound like Brahms,' he'll make a cryptic little note on the side of some scrappy sheet of paper and, sure enough, when we come to the session the eighth bar will be Brahms."

"Frank often stipulates what he wants in an arrangement by using good descriptive phrases," Nelson notes. "He'll come out with things like 'the splash of the harp' or 'have the bass line ascending and the melody descending.' "

Planning sessions between Riddle and Sinatra tend to be very informal, for that's often the way Frank likes to do things when there are just one or two other people concerned. But in the studio, according to Nelson, "he can be very strict. However, he also manages to strike up a feeling of camaradie between himself and the musicians. He always makes it a point to say hello and something that will make a guy

WILLIAM B. WILLIAMS

You know how this Chairman of the Board bit gat started? It was at the end of a 15-minute segment I was doing on Duke Ellington, and I'd been calling him "The Duke," and then I started thinking about "The Count" and "The Earl" and I thought that so far as singers were concerned, Frank should be "The Chairman of the Board." So I used to call him that on a morning show we devoted to Sinatra. But the funny thing is that several days later I was at the bar at Danny's Hideaway and there was a gal there who was somewhat drunk and she recognized my voice and said to me, "I love what you call Sinatra—you know, he really is the Chairman of the Broads!"



We know the man in the hat is William B. Williams of WNEW Radio. Can anyone identify the celebrity wearing sunglasses?

WNEW RADIO, A METROMEDIA STATION



Sinatra and Billy May, with whom "things were always pleasant, relaxed and casual."

feel at home. But he's a perfectionist, and he'll go overtime anytime."

Obviously, Riddle tries to tailor each arrangement to Sinatra's needs. And yet, according to what Frank told WIDO's Frank Keane, it was he who at first, at least, adapted himself to what he called Riddle's "kind of sophisticated sound. I can't explain it," he said. "It just happened. It was a happy marriage. Nelson had a fresh approach to orchestration and I made myself fit into what he was doing."

Riddle may have felt "fresh" to Frank. On the other hand, recording with Billy May, who conducted most of his other Capitol sides, "is like having a cold shower or a bucket of cold water thrown in your face," according to Sinatra in Douglas-Home's book.

Billy, of course, has always been a colorful character. His early days were spent in Charlie Barnet's swinging band; later he became a mainstay in Glenn Miller's trumpet and arranging departments. Then he started his own band, a unique, humor-filled outfit that seemed to reflect the personality of its leader perfectly. Whereas Riddle, serious and excellently organized, has displayed the businessman's approach, Billy has reflected more of the attitude of a jazz musician—informal, highly imaginative and willing to ad lib anytime, anywhere in order to achieve the feeling of spontaneity that's such an integral part of jazz.

Such an approach must have been attractive to Sinatra, who has always evidenced a strong rapport with jazz musicians. Perhaps that is why he asked for May as an arranger-conductor even before Voyle Gilmore had put him in touch with Riddle.

Billy, who has spent almost two years recovering from a serious illness ("I've found that ice cream tastes so wonderful!" he recently told me), spoke, as so many others have, of Sinatra's "innate musicianship." One of the convincers was the fact that Sinatra seldom changed an arrangement. "The more insecure singers are," Billy has noticed, "the more they change the arrangements." He then mentioned one leaden-beat singer who caused him great troubles, but who shall herewith remain anonymous.

May found that Sinatra liked to balance his business and his social life. When he went to work out arrangements ("most of the time you go to where he is working"), things were always "pleasant, relaxed and casual. He had a good idea of what he wanted, and most of the time Bill Miller and I would work out things together. Sometimes Sammy and Jimmy had ideas on their songs and Frank would naturally listen to them."

"Sammy and Jimmy" are Sammy Cahn and Jimmy Van Heusen, who have written a host of songs especially for Sinatra. May feels it is because of their contributions that "Come Fly With Me" turned out to be the best of the three albums he did with Sinatra on Capitol. Sammy and Jimmy wrote several songs especially for that project.

"Everything I ever write," avers Van Heusen, "I write to order. I haven't written anything in 30 years that hasn't been asked for." Attractive, dynamic and intelligent, he has been very closely associated with Sinatra on both a musical and personal basis since the mid-'30's when Jimmy worked as a piano player for Remick Music and young Sinatra would come in looking for professional (i.e. free) lead sheets. "He was a *kolo* then—that's what we called a minor plug, someone who wasn't on the networks."

Kolos couldn't obtain music too easily, but Sinatra, Van Heusen notes, was always well taken care of by a young counterboy who believed very strongly in him. His name was Hank Sanicola, and, according to various reports, he soon established a one-man campaign to achieve recognition for the youngster from Hoboken. Later, when Frank went out on his own, Sanicola became his personal manager and also shared in his music publishing interests. Sanicola is not Sinatra's personal manager now.

However, Van Heusen and Sinatra apparently remain as close as ever to one another. Just recently, according to Jimmy, "Frank spent two or three hours recording two of Sammy's and my latest songs, 'Everyone Has the Right to Be Wrong' and 'I Miss Her When I Think of Her,' both from 'Skyscraper.'"

Van Heusen located a new arranger for Sinatra for this date—Torrie Zito. His arrangements, Jimmy reports, "came out exactly as Frank ordered them. That's because he knows what he wants and he communicates well with all his arrangers. He's very musical."

Technically, of course, Sinatra doesn't know too much about music. "But he has impeccable taste," Van Heusen says. "You're right—he doesn't read music, but he knows things like sharps and flats. When we do a song I sing it to him. He is a very quick study and he has an infallible ear."

Sinatra's taste and ear once resulted in bringing Van Heusen onto a stage in London to play at a Command Performance.

According to Jimmy McHugh, the songwriter who helped produce the midnight extravaganza at the London Coliseum in the late 1950's, Sinatra listened to the 50-man orchestra rehearse his music. Apparently they were doing it more than a smidgeon less than adequate and far less adequately than Sinatra, the perfectionist, could countenance. After one particularly shattering passage, Sinatra called out, "What was *that*?" "Your music," replied the conductor. "Go home, boys," Sinatra said simply, and the band went home and Sinatra had Van Heusen accompany him throughout the entire show on just piano alone. According to McHugh, it turned out to be a magnificent performance on the part of both men.

It was, of course, a fine gesture of friendship on the part of Van Heusen, who seldom plays for anybody any more and who insists that he composes songs only for singers he likes. "Frank sings my songs so well." He also insists that he doesn't have many real friends and that Frank is one of the few he does have. One suggested reason. "I tell him the truth as I see it."

One of Frank's first hits on Capitol came to him via Van Heusen, even though Jimmy didn't write it. In 1953 he played Frank a song written by a young, unknown composer and suggested to Sinatra that he record it. The song was "Young at Heart." The composer was Carolyn Leigh. The hit disk helped establish Miss Leigh as one of the country's top lyricists. Since then Sinatra has recorded four more of her songs, "Witchcraft," "How Little We Know," "Stay With Me" and "Pass Me By."

Unlike Van Heusen, Miss Leigh has never written specifically to order for Sinatra. "I always have had the feeling," she told me recently, "that it wouldn't come out well if I wrote *for* him. The trick is to write what you think is good and then let *him* read it. The amazing thing is that it always comes out just the way you wrote it. Whenever I hear him sing a song of mine, I always feel that *he* feels every syllable just the way I do. That to me is his particular mystique."

It is interesting to note that in an article called "Me and My Music" which Sinatra wrote for this year's April 23 issue of Life, he mentions only two songs that he recorded because they came to "over the transom." Both of them were by Miss Leigh, "Witchcraft" and "Young at Heart." The latter, Sinatra noted with some pride of findership, had already been turned down by half a dozen other singers.

That Life piece offers a wonderful, first-hand insight into Frank's feelings about music. For example, while backing today's young record buyers in their need for self-identity and for creating their own kind of music, Sinatra nevertheless states his belief that today's songs are not nearly as good as those of 10 or 20 years ago. "They're poorly written and they have no melody, but it's another kind of music. There's no harm in it."

He also attacks the use of gimmicks in singing; offers some helpful hints about mike technique, emphasizing that a microphone should be treated as a musical instrument, and faults Ella Fitzgerald for leaving the mike on the stand and never moving around with it as he does (he is entirely in error on this point, by the way); stresses the importance of telling a story in song, and again criticizes Ella, whom he still calls "my all-time favorite," and Judy Garland for forgetting "they're telling the story in a song lyric."

But while Ella was reportedly completely crushed by Frank's criticisms in the Life article, another singer told me that "the statement Frank made in Life changed my whole career."

This was Tony Bennett, about whom Sinatra had written: "For my money, Tony Bennett is the best singer in the business, the best exponent of a song. He excites me when I watch him—he moves me.

DICK JONES

The most beautiful description I ever heard of Frank was the one that Noel Coward gave when he introduced him at a very important affair in Monte Carlo. "Never once a breach of taste; never once the wrong move."

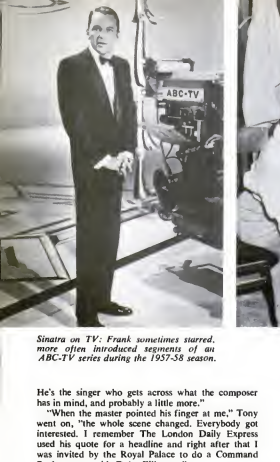
It's an honor

for me to wish

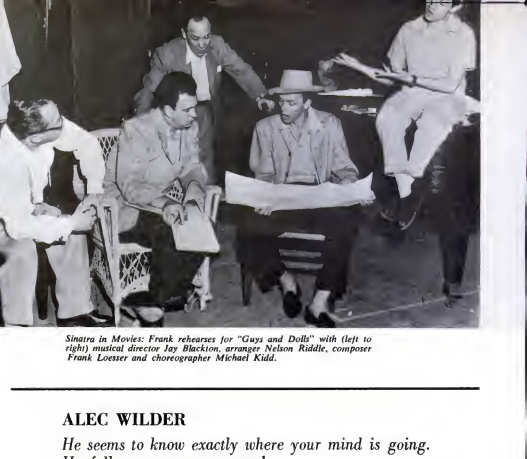
Frank Sinatra

a Happy Birthday!

MORRIS UCHITEL



Sinatra on TV: Frank sometimes starred, more often introduced segments of his ABC-TV series during the 1957-58 season.



Sinatra in Movies: Frank rehearses for "Guys and Dolls" with (left to right) musical director Jay Blackton, arranger Nelson Riddle, composer Frank Loesser and choreographer Michael Kidd.

He's the singer who gets across what the composer has in mind, and probably a little more."

"When the master pointed his finger at me," Tony went on, "the whole scene changed. Everybody got interested. I remember The London Daily Express used his quote for a headline and right after that I was invited by the Royal Palace to do a Command Performance with Duke Ellington."

It was during Sinatra's Capitol days that Bennett first met "the master." Just starting his own career, he was introduced to Frank during Sinatra's engagement at Bill Miller's Riviera, the one that heralded Frank's comeback. "And I'll never forget the advice he gave me. I was about to start a summer replacement show on TV and I was really scared. But you know what Frank said? He said 'Don't let it worry you. The public likes someone who's nervous, because then they know you're really concerned.' That took the panic right off me.

"Through the years Frank has always shown me where it's at. I remember after I'd had my 'San Francisco' hit and I wasn't sure if I could keep up the pace, Frank again set me straight when he told me, 'Just produce. Money follows talent.' "

Billy May also feels that "Frank was very nice to me in that Life article." However, Frank's evaluation of Billy contained an illuminating aside. After having described him as "marvelous and bubbly," Sinatra turned to May's excursions from the recording room during a session. "Just about the time you've accepted a take on the first arrangement, his copyist is running in the door with a second version," commented Sinatra somewhat facetiously. "Billy's been out in the hall writing a new one."

May's explanation is direct and to the point. "On recording sessions," he notes, "you often have copyists still copying the parts. But that happens all the time. I think it's safe to say that just about all arrangers procrastinate, but I guess I was more apparent. Maybe Frank was referring to the time that we got on a date and all of a sudden we discovered that there were four bars missing. So I just filled in right then and there."

The only strain Billy ever felt working with Sinatra was during Frank's last days at Capitol. "He was mad at them then." That's the period when he recorded "Come Swing With Me," an album Billy does not classify as his best collaboration with Sinatra.

Apparently Frank agrees, because in the Sinatra book he confessed to Douglas-Home, "Some of my recent work for Capitol has lacked some of the spark it might have had. I wasn't happy during that period with Capitol and I'm afraid some of those later albums show it—definitely they do."

There were, of course, some other Capitol albums that showed no happiness either—but for an entirely different cause. Frank meant them to sound sad—sad and lonely and nostalgic and sentimental—and they did. Two of the most outstanding, the "Where Are You" and "No One Cares" albums, he created with a third arranger, Gordon Jenkins, whose career goes all the way back to the early 1930's with Isham Jones' band and who has had a successful recording career in his own right. Jenkins notes that he was also asked to arrange and conduct "Only the Lonely," which Riddle finally did, "but I was working in Los Vegas at the time and couldn't get away."

ALEC WILDER

He seems to know exactly where your mind is going. He follows you every second.

Jenkins' forte io writing for singers is his warm, subdued way of scoring for strings. "It's all so beautifully simple that to me it's like being back in the womb," Sinatra once said to Douglas-Home.

For "Where Are You," one of the moodiest albums Frank has ever done, Jenkins reports that he and Sinatra picked the tunes together. "Frank laid out many of the routines. We worked together all the way. Anything I didn't feel I could contribute to, we left out. He agreed to that, though I think some of his hanger-ons who were used to having Frank make all the decisions were somewhat surprised."

For this album, Frank again recorded "I'm a Fool to Want You," more slickly, with more control than his Columbia version, but with less of the raw, stark emotion. He also did another version of "The Night We Called It a Day," which he had recorded on his first date, the one on Bluebird, with Axel Stordahl, as well as a different version of an Alec Wilder tune. "Where Is the One," which, Alec recalls, "he had recorded for Columbia and had blown the last line. The very last word was supposed to be 'Love,' but he sang 'You' instead. On this later version he sang 'You.' I used to kid him about that first version." After 12 years Sinatra had made good to an old friend.

Another old friend figured prominently on Frank's final Capitol album. By this time Sinatra had already set up his Reprise operation and had made arrangements with Capitol to honor the remaining sides he had contracted to do, while at the same time making his first album for his own label. For his final Capitol offering he turned to his old friend, the man who had arranged and conducted his Bluebird sessions and who had remained close to him throughout all his Columbia days.

This was Axel Stordahl. Together they recorded an album with the ironic title of "Point of No Return," full of sad, sentimental songs. It was the last sides these two men, who had once been such very close friends, were ever to record together.

Sinatra's Capitol career was soon to end. And very unfortunately, so was the career of Stordahl, a mild, sensitive and yet very vital mao. He died too soon thereafter. His closest friend, Paul Weston, describes him as having been "a real hooest, straightforward cat. He had a great seose of harmony. He was a strong writer. He and Frank respected one another, and, despite aoy stories you might have heard about them, so far as I know there was never any friction between them."

Friction, however, there obviously was between Sinatra and Capitol. The compaoy certainly could not have been happy about Frank's startiog a rival organization. Dave Cavanaugh, a middle-man in this situation, ooderplayed the situation. Said he, overly simply perhaps, "At the end Fraok was not exactly dedicated to Capitol."

Lee Zhito, editor-in-chief of Billboard, was on the West Coast during those days. "I think what happened with Frank at Capitol is that they no longer had Alan Livingston. He had left as head of a&r and gone over to NBC. Frank had always been very close to Alan—they used to talk over his problems together—but without Alan there, Frank had nobody to turn to. I'd say definitely he wasn't very happy in that situation."

But the company had served him well. It had, of course, been fortunate in having him capture his Oscar award-winning role in "From Here to Eternity" right after it had signed him to a contract, but note that this occured *after* the company had shown its faith by extending a hand to an artist who certainly seemed to be going nowhere on records. And, on the other hand, Sinatra had served the company well, too, for together they created a host of memorable albums.

Sinatra was developing into more and more of a businessman. He had been trying to buy Verve Records but couldn't pry the company away from MGM. With Capitol he already had set up a semi-independent deal in which his own company, Essex Productions, produced his masters.

But that wasn't enough.

He yearned and fought hard to have his own record company. Late in 1960 he got it.

NELSON RIDDLE

He used to sound like a muted violin. Now he sounds more like a cello.

Frank –
Your contribution to our business has been monumental.

Jack Jones

(...And this is my opportunity to express publicly how much your encouragement has meant to me. Thanks--

Jack)

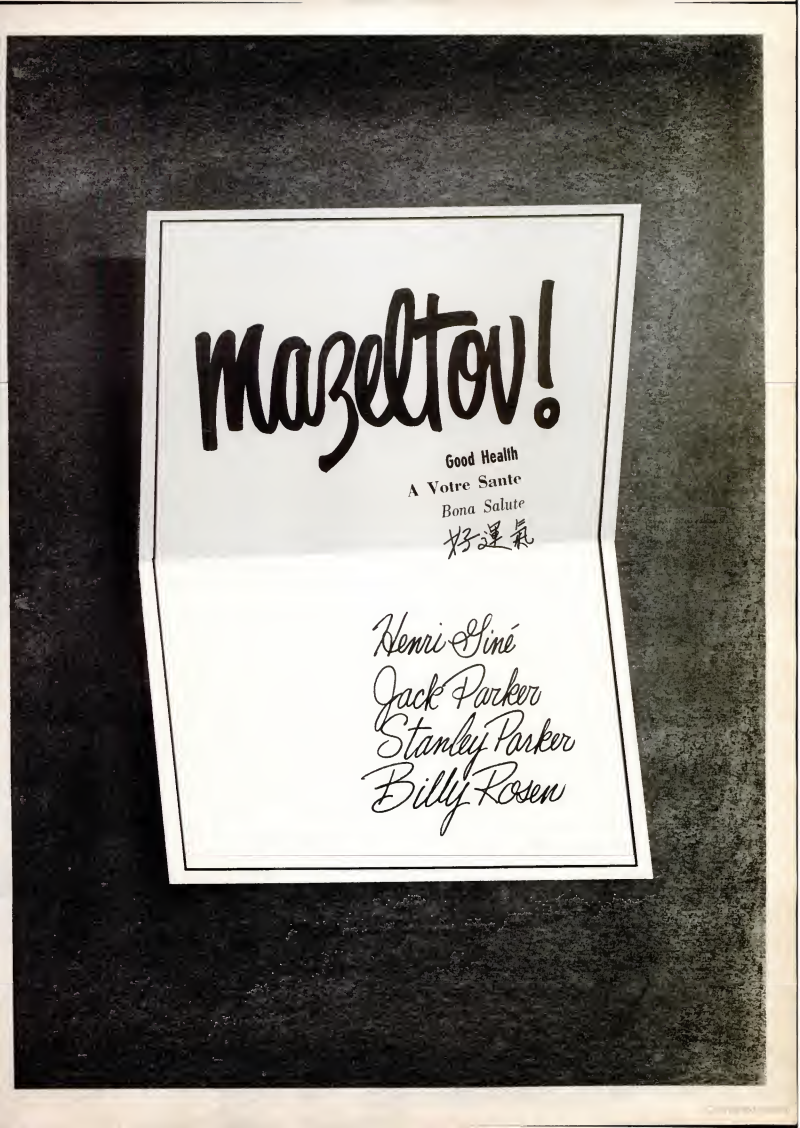
To Frank
With Much
Appreciation

Cy Coleman

To Frank:

Many good wishes on your birthday
and congratulations on having accomplished
in twenty five years, what most people
strive for in a lifetime.

Sincerely,
Morgana


Mazeltov!
Good Health
A Votre Sante
Bona Salute
好運氣
Henri Siné
Jack Parker
Stanley Parker
Billy Rosen

Warmest Congratulations,
Frank



Hank Mancini

Happy Birthday, Frank –
Wishing you
the best!

MARION ROBERTS

"From Here To Eternity"

Per Cento Anni

Your pal,

Skinny

HAROLD ARLEN

(Herm)

Dear Frank,

I am delighted to join with your many friends in saying congratulations and God bless. Thank you for being the kind and considerate guy that you are. May continued success and happiness be yours.

Cesar Romero

THIS MONTH THE MUSIC YEAR BECOMES

26, ANNO SINATRA

Commemorative of the 25th anniversary of Frank Sinatra's first show business experience, these new albums attempt to distill the sum of a Talent, a Career and a State of Mind about which every conceivable adjective and meaningful metaphor has long ago been spent; about which an awesome Legend is constantly pressed to approximate Reality.

These are *total* Sinatra—the early, the late, the mellowed, the indelible! It documents 25 years of the pervasive Sinatra Era, still full crest as it surges into year 26. It defines the moods and style and coruscant presence of the mightiest influence ever to happen to Music. It is an historical Album Bonanza for which inordinate consumer provocation must be considered an inescapable, seismic certainty.

Over 80 million people will view Television's tribute to Sinatra.
November 16 on CBS: SINATRA: AN AMERICAN ORIGINAL
November 24 on NBC: SINATRA: A MAN AND HIS MUSIC

reprise RECORDS


19 40
Frank
Congratulations on your
25th
Anniversary
IN SHOWBUSINESS
Bob Austin, Scott Parnes
19 65

TWO NEW ALBUMS TO START SINATRA'S 26th



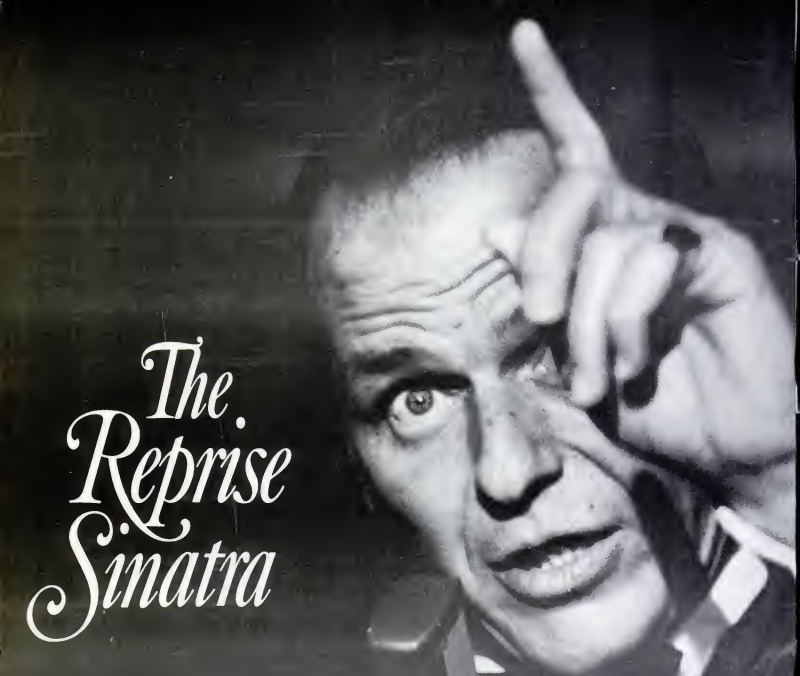
2 RECORD SET R-1016 RS-1016

Also Available In Deluxe Gift Package With 24 Page Illustrated Brochure.



R-1015 RS-1015

ASK YOUR DISTRIBUTOR ABOUT THE PROFUSION OF PROMOTIONAL MATERIAL (COUNTER, WINDOW, AISLE DISPLAYS; BANNERS, STREAMERS, MAILERS, ETC.) AND MASSIVE TV, RADIO, NEWSPAPER EXCITATION CAMPAIGN ABOUT TO BE TRIGGERED ON THESE AND THE ENTIRE SINATRA CATALOG!



The Reprise Sinatra

"He *shot for the moon--and made it--and fell down again--*

FROM BOY SINGER to man singer to the most important person in the entertainment field. That's what Frank Sinatra has accomplished in one quarter of a century.

He's an outstanding singer and personality, a recording star, an SRO attraction in nightclubs and concerts, a big Nielsen-puller on television and a major motion picture box office draw.

But that's just the front view.

On the inside, Sinatra is a top executive at Warner Bros., runs Sinatra Enterprises and two movie production companies, Artanis and Park Lake, heads a private airline with five or six planes, has an interest in a metals parts company and owns much valuable real estate.

His influence is enormous. Like so many hugely successful businessmen, he is loved, feared, respected, admired and you name it.

And then there's Reprise Records.

Reprise is the company that Frank formed in December 1960 and which, on Sept. 3, 1963, became a part of Warner Bros. Records which, in turn, of course, is a part of Warner Bros. which, in turn, Sinatra is a very important part of. Sinatra has a one-third interest in Warner Bros. Records financially, but an even stronger one emotionally. Those closest to him seem to agree that among all his business interests, none could mean more—if as much—to him as Reprise. For music still remains a potent Sinatra passion.

"Music," points out Mo Ostin, general manager of Reprise, "has always been Frank's roots. For years he had wanted his own record company. As you know, he was having his difficulties at Capitol and he began looking around."

When Sinatra began looking directly at MGM's Verve label, he was also looking in Ostin's direction for Mo was secretary and controller of the outfit. While there he had retained a bright lawyer named Mickey Rudin. Sinatra was already represented by Rudin (he has since become an extremely important man in his world of business) who advised him on numerous matters in the formation of Frank's own company, Reprise. One bit of advice: "Hire Mo Ostin."

"Frank talked to me at great length on the Columbia set where he was making 'The Devil at 4 o'Clock.' He told me how important he felt it was to have a record company that reflected the artists' as well as the businessmen's point of view. He wanted to encourage other artists to join him in what he felt would be a freer, more creative atmosphere.

"He had had a semi-independent record deal at Capitol, and he wanted to build a better economic mouse trap for artists at Reprise. He talked at great length about artists having ownership in a record company so that they'd have not only idealistic but business motivations as well."

Sinatra's Reprise was formed. Ostin became vice-president and general manager.

An early 1961 Billboard advertisement, heralding Sinatra's appearance on Reprise (and obviously meant as a dig at Capitol), reflected the feeling of freedom which he hoped would attract other artists. It read: "A new, happier, emancipated Sinatra . . . untrammeled, unfettered, unconfined."

The new label attracted a slew of artists. It also attracted some top executives, who helped put to-



and shot for the moon--and made it again." —SAMMY DAVIS, JR.

gether a topflight organization that has developed Reprise into one of the most artistically creative and financially successful of all record companies.

Sinatra's presence has permeated the organization since its inception. Even now, with his numerous other interests, Ostin points out that he still wants to be advised as to the projects in which other artists are involved. "Of course, he always assumes complete command of his own projects."

Mike Maitland, president of Warner Bros. Records of which Reprise is now a label, notes that Sinatra is "involved in all major decisions and acquisitions, but not in the general day-to-day decisions." This follows Frank's business philosophy as expressed in the interview with Larry Keane. "I have collected a great amount of manpower to whom I delegate a lot of authority," he said. "Primarily my business thoughts are passed on to people whose business it is to do business."

And to Robin Douglas-Home in "Sinatra": "I'm lucky because I have good people working for me. . . . Hire the right people—that's the trick."

To Maitland, Sinatra possesses "a remarkable alertness to business for an artist and a marvelous feeling for liners and covers." And "a major contribution," he feels, "is the fact that he is Sinatra. His association with the company automatically draws quality talent."

And then, of course, there are Sinatra's own recordings. "I don't know of any artist," Maitland points out, "with such a continuous history of success. Other artists may have made bigger splashes, but they don't have his stability. In 1970, I'm sure he still will have major audiences."

THERE HAVE BEEN numerous reasons, artistic and others, for Warner Bros.-Reprise's development into one of this country's leading independents. "But internationally," claims Maitland, "we have become one of the majors strictly because of Sinatra. He has opened doors for us everywhere. Do you know that every one of his records is automatically released in every English-speaking country a month after it comes out here!"

Sinatra has been quoted at various times in terms of concentrating entirely on business in the future. "As a singer," he told Douglas-Home, "I'll only have a few years more to go. . . . I've been performing out front for nearly 30 years now and frankly I'm getting a bit tired."

And in Life he said, "My voice is as good now as it ever was. But I'll be the first to know when it starts to go—when the vibrato starts to widen and the breath starts to give out. When that happens, I'll say goodbye."

Dean Martin, his close pal, who must know a great deal about Frank's thoughts and emotions, doesn't buy that. In the Sept. 6 issue of Newsweek he expresses an opinion that Sinatra may be tiring of acting in movies, but "he loves singing too much to tire of it. He always sings, he always has, and he always will."

The man who hears Sinatra more often than anyone else and who also hears him constantly at closest range is his long-time accompanist, Bill Miller who, like his initialsake, Billy May, also graduated from Charlie Barnet's band. "Frank today sounds as good as he ever did," says Bill, who re-



Scenes from a Reprise recording date—The man with the hat is Sinatra; the man with the cap is band leader Count Basie; the man with nothing on his head is arranger-conductor Neal Hefti.

hearses, records and travels with Sinatra. "His voice has gotten lower; everything's down from a half to a whole tone. His range? Anywhere from low G to high F. His practical range though is from A flat to E flat."

Sinatra certainly is not unhappy about the lowering process. He admitted that much in Life when he said about his voice, "It's deepened and darkened a bit, which is fine with me, because I used to think it was too high." Sinatra fans have claimed that some of his early sides have been re-recorded at slightly slower speeds in order to match today's more mature sound.

Miller joined Sinatra in November 1951, when Frank was doing his TV series. One quality that has always impressed Bill since then is the thoroughness with which Sinatra treats every appearance. He remains constantly aware of his responsibility to every audience. "When he plays clubs," Miller points out, "he wants every nightclub show to be like a live TV performance."

It is in clubs that Miller has found that Sinatra gives the most relaxed performances—though "he is always relaxed when he works." There he relates as closely as he can to his audiences. "He senses their pulse and depends on it. And he's almost always right in sizing up his audiences."

His musical routines are not rigid, though he always plans them as much as possible in advance. However, according to Miller, he will change the order of tunes or use alternate songs if he feels such revisions will help bring him closer to a particular audience.

One thing Sinatra enjoys doing for his own pleasure or edification is to change the tempo of a tune—to experiment with it in different ways. Miller notes that "we used to do 'Just One of Those Things' originally at a medium tempo. Then we brought it way up, until at one time it was four or five times as fast as we'd been doing it. And then we turned the other way around and did it as a slow ballad, with just piano accompaniment and nothing else. It worked that way too. Frank likes singing with just a piano."

However, in recent years, and notably on Reprise, Sinatra has veered away from the silky, satiny, swoon-crooning that characterized his early recordings. This doesn't mean he's done only romping, stomping swing sessions—though he has shown an increasing addiction to a beatful background, Basie's especially. It does mean that even when he sings a ballad today, he sings it with a fuller, rougher, more pulsating sound, phrasing less like Dorsey's trombone and more like the jazz-tinged tenor sax of a Ben Webster, or the forceful, emotional trumpet of a Harry Edison or Clark Terry.

Sy Oliver, himself a leading jazz influence, has long appreciated Sinatra's intuitive feeling for the beat. "I'll never forget one time with Dorsey when I was trying to get him to fall in with the lazy sort of two-beat feeling—the Lunceford beat. You know, all kid singers tend to push too hard, and so one day I suggested, 'Lay back on it, Frank.' And you know











what? He literally lay back—with his body." Sy laughed. "Then I explained what I really meant, to lay back on the beat, not to push but to let the beat sort of carry him along. I must say he caught on right away."

Through the years, Sinatra has evidenced a great respect for Oliver as an all-round arranger and, of course, has never forgotten his contributions to the Dorsey music. Thus, after Frank had cut his first two albums for Reprise—both of them basically swingers—and he decided to grow more sentimental in a tribute to Dorsey, he called in Sy to arrange and conduct the "I Remember Tommy" album.

Oliver's reactions to Sinatra's approach parallel those of other arrangers. "So many singers worry an orchestra to death," he says. "But never Frank. We picked the tunes together and he told me how he felt about each of them and then he just let me go. You know, he and Tommy Dorsey were two of the few people who've hired me and never have told me what to do.

"What's all the more remarkable about Frank is that you never have to suggest things to him. He always does exactly what you'd envisioned he'd do. He has, of course, a tremendous sense of time and, as you know, and I guess everybody who's ever worked with him knows, he has an innate instinct for music.

"I don't know whether anybody's mentioned this before, but I've always had the feeling that Frank would make a wonderful conductor. On this album he offered a few suggestions in the studio, and then he led the orchestra to show just what he wanted and the men responded beautifully. He has good hands and good control of notes and he communicates ideas wonderfully which, after all, is a conductor's main function."

Oliver also revealed an aspect of the "I Remember Tommy" album which most people probably don't know about, and which certainly illustrates Sinatra's penchant for creating the best possible product, with no expenses barred. "We did the album twice," he confesses. "Frank had been working very hard before we did it the first time and after he listened to the tapes he realized it wasn't what he wanted. He did sound kind of hoarse, and he also decided that we

should use more strings." So some weeks later the album, which had been expensive enough to produce in the first place, was re-produced with an even higher musicians' cost!

More recently, Gordon Jenkins reports, Sinatra re-did not an entire album but at least one side of his newest opus, "September of My Years." The song was "How Old Am I." After the date, Frank listened to an acetate at home, decided he didn't like it, and so recorded it again on the following session.

"I've never seen Frank try so hard as he did on that last album," says Jenkins, who has arranged and conducted for Sinatra on many dates. "I had the feeling that he wanted this to be something very special."

My review of this album, written for Record Preview, indicates that Sinatra achieved his ambition. "Seldom has he sounded better," it read, "than he does on so many of the songs in his new album. His warm phrasing just glows. But more than that, he often projects a clarity and sureness of timbre and intonation that not even the earlier Sinatra could always produce. He sounds like a singer with a cause, and the cause this time is that of a man of 50, who has benefited from all his previous years, who knows whereof he sings and for what he lives, and whose melodic expression of these experiences he desires so much to relay on to others . . . to assure those of the younger generation that romance is very worthwhile . . . to reassure those of the older that it remains an important part of their lives."

JENKINS EMPHASIZES how much this album was a part of Sinatra, himself, when he points out that in previous collaborations he and Frank screened tunes and decided on the final repertoire together. "This time he had the whole thing laid out ahead of time. He had gone over many, many, songs and he, himself, had decided exactly which ones he wanted to do.

"Originally he had wanted to call the album, 'This Is All I Ask,' which is a tender title, but then he found out that there were already a couple of other albums with the same name, so he switched to the 'September' idea."

And yet when it came to orchestrating the dozen tunes, Frank left it all up to Jenkins, not even bothering, as he had in the past, to sketch out at least some of the routines. "We didn't even get together to rehearse before the dates. He made only one suggestion: 'Let me sing two verses on "September Song."' I told him I thought it was a very bad idea. And all he said was, 'That's how we're going to do it!' We did, and he turned out to be right—as usual. The man has infallible taste, believe me."

Jenkins also had a comment about Sinatra's conducting. "He used to lead me with his hands. But he stopped doing that when he found out I could follow him."

Usually on record dates, the conductor stands directly in front of the orchestra while the singer is shunted off to some far-off booth so that proper isolation can be obtained. From there he watches the conductor who very often wears earphones through which he can hear the singer.

With Sinatra, however, Jenkins finds such a set-up highly unsatisfactory. "I insist upon conducting standing right next to him. I find we've got a lot more going for us if I can look right at him. That visual contact is terribly important. I can watch his eyes and his expressions and from them I can feel pretty much what he is feeling. Fortunately, Frank and I think a lot alike."

Jenkins forgot to do some thinking before the first "September of My Years" session, reports Sonny Burke, its a&r producer. "He'd left his baton at home and we couldn't find one anywhere. Gordy tried conducting with a pencil, but it didn't work. Then we whittled down some wood, but that wasn't any good either. He managed to get through the date somehow.

"But guess what happened after the last session. Frank gave Gordy a beautiful box and you know what was in it? A half dozen beautifully inlaid sterling silver batons with Gordy's initials on each along with the words, 'Swing, Baby—Love, Francis!'"

Sinatra very recently again expressed his high regard for Jenkins by selecting him, along with Nelson Riddle, to conduct the NBC TV special which will be devoted entirely to Frank's singing.

The general public has not seen Sinatra sing too much during the past few years. It has heard him, to be sure, for in a little less than five years he has appeared in 23 Reprise albums, 14 of which include nothing but Sinatra performances (one of these, "Great Songs From Great Britain," conducted by







Sinatra with friends, family and fans. At top left: a recording session with Bing Crosby and Dean Martin. At top right: backstage with singing son Frank Jr. At bottom: on stage at a Chicago party.

Robert Farnon, has never been issued in America), one an album on which he conducts but doesn't sing, and the others collaborations with various singers.

But in movies he has concentrated almost exclusively on dramatic roles. In his nine most recent films, only one, "Robin and the Seven Hoods," contains any Sinatra singing.

Just a month ago, he sang on TV—on ABC's "Hollywood Palace"—and he was masterful. He had Count Basie's band with him, and I was fortunate enough to have attended the taping of that segment. It was a swinging affair throughout, during which I made an amusing, if not amazing discovery: Sinatra is so rhythmical and so musical that when he clears his throat, he even clears it on the beat—and on the afterbeat, at that!

The "Hollywood Palace" appearance was sort of a vignette taken from a series of appearances that rank among the highest musical achievements of Sinatra's entire career. This was his group of concerts last summer with Basie's band under Quincy Jones' baton.

The veteran Willard Alexander, who produced the series, still exudes enthusiasm when he talks about it months later. "It all began," he says, "one night some time back at dinner in Lake Tahoe when we were discussing Frank's second album with Basie."

Sinatra had cut one album, "Sinatra and Basie," with the band, but this one hadn't turned out exceptionally well. Alec Wilder, who was in Los Angeles at the time, offers a very plausible reason: "It was the beginning of October. The Dodgers were playing in the World Series. Frank is an avid Dodger fan. He went to all the games out there, and his throat really wasn't in any condition to make an album."

"At the end of our talk," said Alexander, who for more than 20 years has been guiding Basie's destiny, "I suggested that Frank should consider going out with Basie and playing for the people. He seemed a bit apprehensive. Now, one thing you don't do is push Frank, so I just let it lay. Then later on, when Frank opened with Basie and Quincy at the Sands in Las Vegas, and the reaction was so tremendous, I mentioned the idea to him again. But nothing was set.

"Then out of a clear blue sky, about three and a half months later, I got a call from him. He asked me to come out. I knew something was up, because he wasn't going to ask me to come all the way out to the West Coast for nothing, so I went. Right away he said, 'let's do it.' 'When?' I asked him. 'This summer,' he said. Well, it was April already, but that's the way he does things. He makes up his mind, and, bang!—that's it.

"We had to work fast. But we lined up the kind of toured he wanted. He was tremendous all the way. He concentrated entirely on his music. He left all the business details to me—of course, he had to approve them—and he just got out there and sang. He worked very, very hard. For several weeks before the tour started, he went into training—lots of sleep and things like that.

"The first date was at the Newport Jazz Festival. He was apprehensive about that. He didn't know whether that sort of an audience would like him or not."

FATHER NORMAN O'CONNOR, the Paulist priest and well-known jazz expert, was the master of ceremonies that night. While the Basie band was doing its own turn, he stood with Sinatra on the steps leading to the platform.

"He did seem a little nervous," recalls the Father. "Not scared, or anything. But you could tell he wanted very much to do well. What impressed me especially, though, was his positive awareness of everything that was going on—the way he sized up his audience—the way he worked with the band—everything about him showed that he was a complete pro."

Sinatra was a smash that night. I know. I was there. I also attended the first of his three concerts at Forest Hills. There he was even better. This was by no means the soft, sentimental Sinatra of the Dorsey, Columbia or even Bill Miller's Riviera days. This was a vibrant, swinging, mature man. It was obvious he was savoring every second of these sessions with the men of Basie. Whereas in his younger years he approached his singing in a fairly straight way, using his orchestra purely for accompaniment, here he came across more as a jazz soloist in front of a romping, stomping band, of which he seemed to be an integral part. The entire performance was splendidly integrated. True, a few ballads done very simply, with no intensity whatsoever, perhaps with merely a piano, would have relieved the slight feeling

Continued on page 585



Outside the glass-enclosed booth: Sinatra, Quincy Jones, Sonny Burke.

FROM MY SIDE OF THE GLASS

By SONNY BURKE

Joseph Francis (Sonny) Burke is the man who records Frank Sinatra for Reprise. He is also the newly appointed head of music for Warner Brothers, a composer of several television themes and scores as well as popular songs, a former executive with Decca Records, an arranger, who has written for many of the country's top singers, and a one-time leader of a swinging band. When Billboard contacted him about comments for The Frank Sinatra Report, he replied something about, "Please I'd rather do it myself," and immediately sat himself down and wrote the article that follows. It is a firsthand report of what it's like to record Sinatra, from one who knows him and his ways very well indeed.

IT HAS BEEN my good fortune to record and to work with the two greatest singers of songs of our times—Bing Crosby and Frank Sinatra. No others have had such a dynamic impact on our world of popular music, and none certainly have had anything quite like the influence these two men have had on our young singers, their styles and their approach to their careers. No more can be said about Bing—his star is a permanent fixture which will continue to glow brightly throughout our lifetime. In the case of Frank, there's so little for any of us to add to the millions of words already written about him. He has actually achieved that rare distinction reserved only for super-stars in that, at the peak of his career he, like Bing, has become legendary. Nothing said about him today is couched in terms of anything but colossal and superlatives, and his every action is duly reported front-page. Again, such reporting is accepted by the people as matter-of-course; where else should any news of Sinatra be but front page?

I'm especially privileged to see and work with Frank in that corner of Sinatraland which concerns his recording, and this is something else again! Whatever there is about him in the legendary sense is left outside of the studio when he comes in for a session—enter Frank Sinatra, compleat singer!

Here now is a man who came to work, and he works hard. An electrical something or other seems to shoot into the room when he walks in—the musicians, the fans who might be there, and anyone around senses it. However, in a matter of minutes, the tenseness is dispelled with a joke, a warm greeting or a humorous comment and everyone has the feeling that something's about to happen. Frank begins to rehearse on a no-nonsense basis and something indeed begins to happen!

His casual air of confidence belies the fact that many hours of preparation and rehearsing went into the recording many days before the date. He's entirely knowledgeable about the material, the arrangements and what he hopes to put on the tape—hence, no surprises. The obvious comparison would be to liken him to the finely tuned fighter who has trained for his fight, and each session with Frank gets the same attention and consideration to detail as if it were the main event. Actually, none of his recordings are of the "prelim" variety, for each is truly a main event.

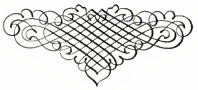
Although he's not academy-trained, musically, he's the musicians' musician, with an innate sense of excellent taste in the music behind him. No detail is too small—whether a matter of phrasing, color, or dynamics—to be overlooked. Along with everything else he contributes to his recording, he's the singers' singer, the composers' singer and, of such great importance, the lyricists' singer in that he *sings* the lyrics and not just a pretty tune which happens to have words. He knows what he expects to hear on the playback and only when he hears what he wants do we go on to the next piece.

The sound of his voice, his phrasing, his control—he's had these incomparable things from the beginning. As if this were not enough, Frank is amazingly conversant with "sound" itself and the equipment and techniques which complement the sound—once more, his keen sense of what's right and his judgment are things to reckon with, and when he leaves the recording studio it's with the distinct feeling that he's given it every ounce he has—the very best he can do, and that's pretty great!

One last thought, having to do with a more important side of Sinatra, the man, during his recording sessions. At no time that I recall has he been anything other than warm, friendly, always considerate of the feelings of those of us who work with him, and respectful—with the true humility of the fine artist with a thorough job to do.

This is Frank Sinatra, the compleat singer, as I see him from my side of the glass.

Congratulations



Ella Fitzgerald

Frank,

As Always

A Happy Birthday,

Ben Barton

Hoagy Carmichael

Dear Frank:-
Anniversaries! Schmanniversaries!
It's quite darn time that the
Rockin' Chair ain't got you.
Congrats-
Hoagy Carmichael

Congratulations

And Thanks,

FRANK



Nick & Bill

THE HOLLYWOOD PALACE

The career of an arranger-conductor is incomplete unless he has worked with Frank–

Ernie Freeman



Happy Birthday!

Your friend,

CONNIE FRANCIS

CONGRATULATIONS

JULES PODELL

Nelson Riddle POST OFFICE BOX 68/HOLLYWOOD, CALIFORNIA 90028

November 2, 1965

Dear Frank,

Congratulations on twenty-five years of artistic contribution to the field of entertainment. I consider it a great privilege to have shared some of them with you.

Affectionately,

Nelson

Rt



A thinking-man's Sinatra. The conductor is Quincy Jones.

of sameness that pervaded both concerts. But maybe what Sinatra seemed to want to do most of all was to go out and have a musical ball, and to share it with as many of his friends as he could. This he did do, with phenomenal success.

However, when he got to Chicago he almost didn't make it—through no fault of his own. "Before the concert," Alexander reports, "Frank wanted to run through a couple of tunes, so he asked somebody to get some of the numbers out of his book. But the book wasn't there! 'We can't find it, Frank,' somebody said, and Frank, who was a little distracted by something else, said, 'Gee, let's go out and look for it.'

"We did. And you can imagine the scene. Here we were going to go on before a huge crowd in McCormick Plaza—that's like Philharmonic Hall here in New York—but no music for Frank, and, as you remember, he always likes to work with his music. Basie just blew up at the band boy, because it was his responsibility. Finally we located the music. It was in Basie's bus in a garage thirty-six miles away. Don't ask me how they did, but they got the music and the concert went on—only four minutes late. And, you know, the calmest guy there was Frank!"

Basie remembers the incident well—too well. "I was scared. I was ready to leave. But what luck! Some guy just happened to walk into that garage—on a Sunday, it was, too—just when the phone was ringing and he picked up the phone and answered it. But, you know, Frank never showed any panic; he never said a thing about it afterwards."

The Count's reverence for the Chairman of the Board is immense. "That guy's like a musician. When he gets on a record date, he looks over an arrangement once—then he hears it through one time —then he says, 'OK. Let's go. Let's make it!'

"You're asking me on which record album he sang better? All I will say is he sang on both of them —I mean sang—and I think he's wild, so there you are!

"Another thing he does that's so beautiful—on record dates and on a concert too. He'll ad lib and fool around while the band's playing some sort of vamp kind of introduction behind him until we hit just the right tempo and then off he goes. He's beautiful."

Both Basie and Quincy Jones, neither knowing the other had talked about it, mentioned one particular Sinatra act that endeared him especially to them and to the musicians. "If we stop the band," the Count notes, "he'd say sorry, he was wrong, but lots of time I knew it was really us. I remember a couple of times when the tempo wasn't just right—and I







A swinging-man's, a pondering-man's and a laughing man's Sinatra. The broken ankle belongs to accompanist Bill Miller.

TONY CURTIS

Dear Francis:

There's a mob in my part
of town that's proud of
you . . .

. . . and their leader is



knew it—and he'd know it, too, so he'd just stop the band and say, 'Sorry, fellers, it was my fault.'" To Basie, Sinatra is a gem. More specifically, "he's a pigeon-blood ruby, that man is. What's a pigeon-blood ruby? That's the greatest ruby there is!"

Jones repeated the same kind of story. "And if something isn't coming off just right and it's the fault of the band, he'll say, 'Fellers, I want to rehearse. Not for you. It's for me.'

"He has a real reverence for big bands and good jazz musicians." Basie had mentioned the same thing. "He knows a lot about musicians and singers. He likes to talk about them," the Count had told me.

"Another thing about him," Jones has come to realize, "is that he's very decisive. And he's disciplined as hell. Do you know that when we did that tour, he had everything organized like an IBM machine. He had each tune printed on a card, and then he'd juggle the cards around until he got just the right routine. Or, if he wanted to change his routine, he'd just change the cards."

Quincy's first encounter with Frank occurred at a big Gala Benefit in Monte Carlo given by Grace Kelly back in 1958. "It was for the world premiere of his movie, 'Kings Go Forth.' I was living in Paris at the time and I brought down 58 musicians with me. I was so in awe of him at the time that I hardly said a thing. Our meeting was really very brief."

Six years later, Jones got a call from Sinatra. "I was in New York and he was in Hawaii directing 'None But the Brave.' He phoned me and said 'Come on over. I want to talk to you about an album.' So I went. A half hour after I got there, we almost had all our songs picked. I could have stayed in New York, but it was just like him to invite me to come on over."

Jones returned to Los Angeles with Frank and "holed up in Dean Martin's dressing room, which was right next to Frank's, and worked very closely with Frank on the arrangements. He was wide open for anything. That's when we decided to add the strings to Basie's band."

It was also on the West Coast that Quincy rehearsed the Count's men for the concert tour. "He sent the entire band out to Hollywood while he was in Israel doing some sort of a benefit. The way he had everything worked out was beautiful. He met us in Chicago and we rehearsed there and then from there we went straight to Rhode Island for the Newport thing. That whole tour was such a ball, man!"

SKITCH HENDERSON

(after Sinatra's appearance on the "Tonight" show)

It's ironic that the stars who come on the show inevitably try to bring their musical assistant, conductors and even musicians. But Frank didn't. He came on all by himself and he did an incredible show. This band of ours, you know, has risen to some great heights, especially when we've had people like Ella and Benny on with us. But with Frank they were better than they've ever been. That's what he does to people!

One of Jones's fondest remembrances is the Thanksgiving dinner at Sinatra's home to which he was invited. Like all the others who have shared similar experiences, Quincy was deeply touched by the tremendous warmth and affection that flows from one member of the family to the other.

AS ALMOST EVERYONE must know, Frank and Nancy Sinatra have been divorced for many years, but apparently there remains a great deal of understanding and respect between them, as well as, of course, the common bond of love they share for and with their three children.

This was beautifully expressed by Frank at one of his openings in Las Vegas when, after having introduced numerous celebrities in the audience, he closed with an obviously affectionate, "And finally, the mother of my children, Mrs. Nancy Sinatra."

It was a kind, warm, gentle gesture, but not surprising to those who know Sinatra well and who, like Robin Douglas-Home, have heard him say things like, "More than anything I expect and hope for from other people is kindness. If I don't get it, it really upsets me."

He is immensely proud of his children and has remained very close to them, as father and confidant, and as a musical adviser to young Frank. Don Ovens likes to recall a luncheon he had with Frank and his family at the Colony last August and "how much Frank enjoyed reminiscing with his kids and saying things like 'how much Tina is now the way Nancy used to be' and so on." And Skitch Henderson felt "elated and yet depressed" after lunching with the same group—also last August—at 21. Skitch has known the family since its beginning. "It was very close to being tearful. We sort of played 'remember when,' which can be a very dangerous game."

Sinatra can also be especially considerate of complete strangers. William B. Williams reports that four years ago his station, WNEW, held some sort of a Sinatra contest ("We pulled 186,000 cards in 10 days, the largest response ever on our show") for which the prize was a trip to Sinatra's closing night in Philadelphia. "After his show, Frank sent for the couple which had won the contest to come backstage. I remember there was this pregnant Italian woman from New Jersey, and she came in with her husband who had a camera. And you know what Frank did? He turned to the husband and he said, 'Would you mind taking a picture of me with your wife?' And he kissed her on the cheek as the hus-

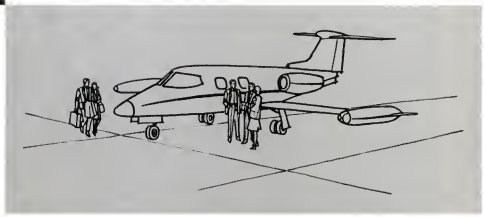


The Sinatra nightclub scene, with and without Dean Martin.



The World's Greatest
Designer and Manufacturer
Of Eight Track
Stereo Tape Players
And Business Jets
Salutes Frank Sinatra
The World's Greatest
Popular Song Stylist
On His Fiftieth Birthday
And Silver Anniversary
In the
Entertainment Industry.

Bill Lear
and the staff of
Lear Jet Corporation





Sammy Davis Jr. and the "Emm-Aye-Enn."

band snapped the picture. You've never seen such tears. It was quite a scene."

Williams laughs when he talks about his most recent meeting with Sinatra. It was on the Soupy Sales television show and "we were crowded in a little space backstage waiting to go on so that we could be hit in the face with a pie. Frank loved it. He was just like a kid. And you know what he kept saying? He kept saying, 'I was the first one to do this. I was the first one.' He wanted credit for having been the first guest ever to be hit in the face with one of Soupy's pies when Soupy had his show out in Hollywood. 'It wasn't Burt Lancaster or Tony Curtis,' Frank insisted. 'I was the first one!' Can you imagine that! It goes to show how human the man is."

Soupy Sales has a show beamed primarily at kids. But two years ago this past spring, Sinatra put on his own series of shows for kids that must have exceeded in importance and impact just about any children's TV show, or series of TV shows, that have ever been presented in this country.

Frank's shows weren't even seen in this country. They consisted of a series of benefit performances for needy children throughout the world, a project initiated, prepared, produced and financed entirely by Sinatra. The entire tour reportedly cost him a half-million dollars.

It raised twice that sum.

Henry Giné, who heads Sinatra Enterprises in New York and who has been close to Frank for many years, accompanied him on the trip. "I remember for years he had been saying to me, 'Henry, one day we're going to work for kids only.' You know, he can't stand to see kids suffer, helpless kids especially."

The trip began on April 13 and ended June 16, 1963. "He himself was suffering from terrible migraine headaches. But he never complained. He never ducked a show."

Giné recalls numerous highlights—like Tokyo "where we did three shows and got a fantastic reaction. Over there they don't know anything about charity drives, and when they found out what Frank was doing they got even more excited. The Royal Family even sent a check, and that was unheard of.

"All kids were allowed to come in for just a few cents. They knew Frank's repertoire. They kept requesting numbers. And Frank had so much fun with them. He'd grimace and make funny faces at them and break them up. The money went for orphans, many of whom were living in makeshift railroad boxcars without wheels.

"We went to Hong Kong and of course to Israel where Frank did ten concerts altogether. The first half was always local talent, and it was usually very good too. He raised $250,000 there and it went for a nonsectarian Frank Sinatra Fellowship Home.

"We played Athens and Rome and Milan—they had 10,000 people give him a standing ovation there—and London and Paris and Monte Carlo—all for the Children's Charities of the World. We took our own band along but Frank did not charge off one cent for expenses."

Two events moved Giné especially. One was a show put on for Sinatra by the Franciscan Home for Crippled Children in Paris before which the children told Frank,"You have been doing shows for so many children. Now we want to do one for you."

The other occurrence took place in England, where Frank was entertaining a group of blind children. Frank was talking with them, and one girl asked, "Mr. Sinatra, what is the color of the wind?" And Frank answered, "I don't know, darling. It travels so fast you can't see it."

Not surprisingly, the reaction of our Ambassadors abroad verified what those who had experienced the trip already knew—that a tour such as Sinatra's brings the nations of the world closer together, cre-

HARRY JAMES

What's he been like through the years? He's always been the same. He didn't change one half an inch!

DANNY KAYE

Dear Zelig —

Say Listen —

D.

MUSIC PUBLISHERS HOLDING CORPORATION
488 MADISON AVENUE
NEW YORK

EXECUTIVE OFFICES
HARMS INC
M WITMARK & SONS
REMICK MUSIC CORP
NEW WORLD MUSIC CORP
ADVANCED MUSIC CORP
SHUBERT MUSIC PUBLISHING CORP

PLAZA 9-4422

10 November 1965

Dear Frank

Just consider this a love song from the whole staff cangratulating you an your Fiftieth birthday and twenty-five wonderful years in show business. We cauldn't sing it ta a nicer guy.

Sincerely

Victor

VICTOR BLAU

Mr Frank Sinatra
Burbank Califarnia

A DIVISION OF WARNER BROS. PICTURES, INC.

Dear Francis Albert:

Congratulations to the best indoor singer the world has ever known.

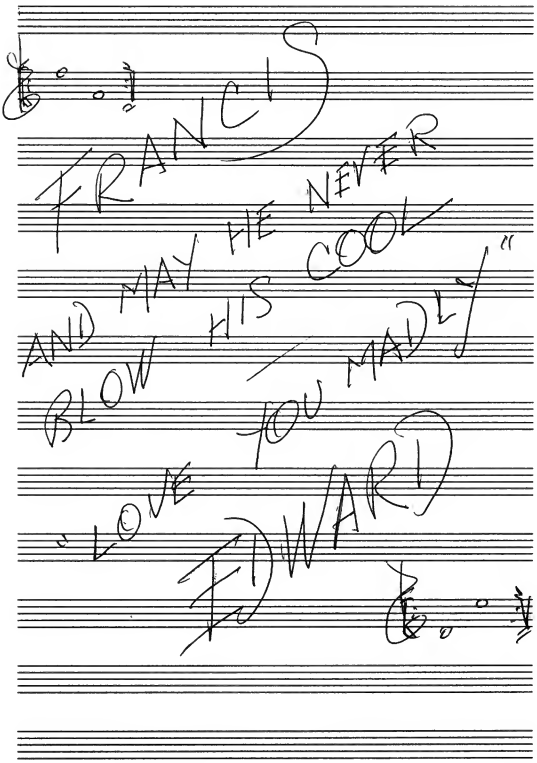
Sheila & Gordon

FRANK,

Any time you want to rejoin band. Uniform, chair and seat on bus available.

Heartiest Congratulations on your 25th Anniversary.

Harry James


FRANCIS
MAY HE NEVER
AND HIS COOL
BLOW
YOU MADLY"
LOVE
EDWARD

FRANK SINATRA

Kudos for your spectacular achievements—
And we are sure . . .
"THE BEST IS YET TO COME"
Bill Putnam

Very proud to have recorded all your REPRISE releases. Just like you, MR. SINATRA—we never stop trying to improve and to create something new and better.

So, if "THE BEST IS YET TO COME" in the Recording Industry it will come from UNITED And AFFILIATES.

United Recording CORPORATION

HOLLYWOOD	UNITED RECORDING CORP. 6050 Sunset Blvd. (213) 469-3983
SAN FRANCISCO	COAST RECORDERS, INC. 960 Bush Street (415) PR 5-3900
HOLLYWOOD	WESTERN RECORDERS, INC. 6000 Sunset Blvd. (213) 463-6811
LAS VEGAS	UNITED RECORDING CORP. OF NEVADA 3143 Industrial Road (702) 735-7131

Best Wishes
FRANK
on your

25th
ANNIVERSARY

MUSIC SUPPLIERS, INC.
Boston, Mass.

congratulations

FRANK

on your 25th anniversary!
happy birthday too.

Don Sooper
Jack Miller

MID-AMERICA
Distributing Corp.

1630 Locust Street, Des Moines, Iowa 50309
(515) 288-0182

Happy Birthday
and
Best Wishes
for Continued Success

TONE
DISTRIBUTORS, INC.
495 S. E. Tenth Court
Hialeah, Florida
(305) 887-7546
Henry Stone, President

HAPPY BIRTHDAY AND
BEST WISHES FOR
CONTINUED SUCCESS

LAREDY
RECORD DIST. CORP.
46 GREEN STREET
NEWARK, NEW JERSEY
JOE FECHNER, PRESIDENT

Happy 50th
Birthday,
Frank

"May you continue to find peace and contentment"

*

Bill Davis

DENVER RECORD DISTRIBUTORS
3825 Newport St., Denver, Colorado
80207

Congratulations,
Frank

On your 25th Anniversary
in show business

Bill Burton & Cliff Keeton

B & K DISTRIBUTING CO.
2512 Irving Blvd., Dallas, Texas
75207

congratulations

Alpha
Dist. Co.
N.Y.C.

HAPPY BIRTHDAY

AND CONGRATULATIONS

ON YOUR 25th ANNIVERSARY

Jim, Burt, Stu & Staff

SCHWARTZ BROTHERS, INC.

WASHINGTON, D. C.

מַזָל-טוֹב



Frank

Milt Salstone
Marv McDermott
Vic Faraci

M.S. Distributing Company
1700 South Michigan Avenue, Chicago, Illinois 60616
Phone: (312) 939-7571

MELODY SALES CO.
Wholesalers - Distributors
444 SIXTH STREET - SAN FRANCISCO 3, CALIFORNIA - PHONE MARKET 1-8740

November, 1965

Dear Frank Sinatra -

In this observance of your 50th and 25th milestones, we offer our thanks for being your contemporary.

We congratulate you on your fabulous career. We have enjoyed every minute of it as your fans, and now as your representative for Reprise Records.

Al Bruno and Tony Valerio

Happy Birthday

and

Best Wishes

A & I Record Distributing Co.
1000 Broadway Cincinnati, Ohio

Joe Nathan, General Manager

congratulations

FRANK,

On Your 25th Anniversary!
Happy Birthday, too.

Rolf Voegelin

TELL MUSIC
Distributors, Inc.
1017 Jonathan Drive
Madison, Wisconsin 53713
(608) 257-4667

There is only one
FRANK SINATRA.

Congratulations and best wishes for continued success.

Bill Gerber

GERBER DISTRIBUTING CO.
311 Herald Place, Syracuse, N. Y.
(315) 471-2118
UPSTATE NEW YORK DISTRIBUTOR FOR
WARNER BROS./REPRISE RECORDS

Happy Birthday
and congratulations
on your 25th anniversary
in show business

Arnold Distributing Co.

"Serving The Carolinas"

2704 FREEDOM DRIVE
CHARLOTTE, N. C.
(704) 399-9741

congratulations

FRANK,

on your 25th anniversary!

happy birthday, too.

Bud Lampe

COMMERCIAL MUSIC CO.

2721 Pine Street
St. Louis, Mo. 63103

3230 Roanoke Road
Kansas City 11, Mo.

Congratulations
on your 25th Anniversary
from the entire staff of
HEILICHER BROS., INC.

Congratulations, Frank:

"Mr. Music"

Associated Record Dist.
East Hartford, Conn.

congratulations
& happy birthday, Frank

"We are proud
to be a part
of your family"

ARC
DISTRIBUTING CO.
13415 Lyndon Avenue, Detroit, Mich.

Henry Bros, General Manager

COUNT BASIE

(upon hearing that Harry James released Frank with five months still to go on his contract)

I wish he had five more months to go on a contract with me! He'd be right here on those one-nighters right now!

Continued from page 625

ates a greater spirit of camaraderie—especially, as they pointed out, when it is done out of the goodness of one man's heart.

SINATRA HAS OFTEN expounded on the power of music to create good will and greater understanding among people of the world. In an interview in Playboy he dwelt on this subject, singling out Russia and possibly China for a trip he'd like to take with Ella Fitzgerald and Basie's band. "We'd wail up a storm with real American jazz so that their kids could see what kind of music our kids go for, because I'm sure that kids are the same all over the world. I'm betting they'd dig us. And that's got to create some kind of good will."

Sinatra's interest in the younger generation has also taken the form of free advice, gladly given, to young, aspiring singers here in America. In a recent and very warm and revealing interview I had with Sammy Davis, he mentioned how "very generous Frank is with advice. I've seen him talk with some young kid singer or a group out in Vegas for twenty or thirty minutes at a time, helping them along. He'll discuss things with them such as the meaning of lyrics in terms of the context of a particular song. He'll point out to them that the meaning of the word 'love' at an up tempo can be different from its meaning in a sad ballad at a slow tempo and that it has to be treated differently.

"Frank used to talk to me about how to sing that word 'love' too. I used to pronounce it like 'luvvuh.' Much too hard a sound. He told me to think of it in terms of its being in the roof of your mouth. Try saying it that way." (Note: it works.) "You know, I'd say that one of the rich rewards of my life has been Frank's allowing me to pick his musical brain!"

Of course, Sinatra has meant much more than that to Davis—just as he has meant so much more to so many of his friends to whom he has remained loyal for so many years, and for whom he has done so many wonderful and generous things that have never been reported. The respect and reverence he is accorded by them—all of them—stars and sidemen, arrangers, businessmen, conductors—every one of them who has expressed himself in this Report—is truly remarkable. He is a man of and for the many. And yet he is a man apart.

Davis seemed to sum up this feeling when we talked. "I wonder what it must be like to be a legend in your own time?" he mused. And then he answered, "I don't know, but I wouldn't want it. I couldn't do it. But win, lose or draw, Frank has carried it beautifully. So many of us go to him for so many things. He is a saint and a cure-all. He carries everything. And yet he somehow or other remains a man.

"'Man'—that's a big word—those three letters—emm . . . aye . . . enn. Integrity, honesty, living by your code—it all adds up to being a man."

Sammy has known Frank for a long time, "since 1940—three weeks before he left the Dorsey band." Through the years he has grown to know him better and better. And what is the basic difference between Frank Sinatra now and Frank Sinatra before now?

"It's security. It's *knowing* he is a man. He *knows* now he has achieved what he represents. He went for something and he achieved it. He shot for the moon—and made it—and fell down again—and shot for the moon again—and made it again. He IS a man!"

PHOTO CREDITS

Reprise: pp. 48a and 49a; Phil Stern (Reprise): pp. 50a and 51a; Phil Stern (Hatti photos) and Reprise: pp. 52a and 53a; Reprise: p. 58a; Reprise: p. 60a; Lester Nehamkin (Reprise): pp. 62a and 64a; Reprise.

TONY BENNETT

Today in the music business you can get awfully confused. It's not so easy to know always what the right thing to do is. But by my sticking to Sinatra's *policy of doing good music with good musicians, I've been able to sustain.*





Sinatra Scrapbook

SINATRA IN THE MOVIES

Frank Sinatra has made a total of 42 motion pictures, which is probably more than a good many other stars whose interests aren't nearly as diversified have made during their careers.

Beginning with his two appearances with the Dorsey band in 1942, Frank appeared in a series of musical-type films that stressed his voice and his boyish charm. Gradually, though, both his penchant and talent for dramatic acting began to seep and peep through, culminating, of course, in his Oscar Award-winning performance as Maggio in "From Here To Eternity."

In recent years, Sinatra has added directing and producing to his motion picture activities and has become an exceedingly important figure in the Warner Bros. operations. As an actor, he has concentrated more and more on straight roles, though occasionally he has burst into song.

His complete movie career, picture by picture, with a few pithy observations, follows:

LAS VEGAS NIGHTS
Paramount—1941
Just a quick chorus and a half of "I'll Never Smile Again" as a member of Tommy Dorsey's band, which plays a few more numbers.

SHIP AHOY
MGM—1942
Still as a member of the Dorsey entourage, Sinatra sings a few numbers alone and with the Pied Pipers. Best bet: "I'll Take Tallulah."

REVEILLE WITH BEVERLY
Columbia—1943
The bands of Duke Ellington, Count Basie, Bob Crosby and Freddy Slack, plus the Mills Brothers, plus Sinatra doing one number in a pseudo disk jockey opus.

HIGHER AND HIGHER
RKO—1943
Sinatra gets to speak at last. He also sings some very good songs by Jimmy McHugh and Harold Adamson in a movie in which he finally starred instead of just spotted.

STEP LIVELY
RKO—1944
Starred again, this time in a behind-the-scenes musical, Sinatra shares billing with Sen. George Murphy and sings a quartet of Jule Styne's and Sammy Cahn's less memorable efforts.

THE HOUSE I LIVE IN
RKO—1945
An especially effective short about racial tolerance that won Sinatra a special Academy Award.

ANCHORS AWEIGH
MGM—1945
Gene Kelly and Kathryn Grayson join Sinatra in a fun-filled musical about sailors on leave. Styne and Cahn contribute four outstanding songs, including "I Fall in Love Too Easily" and "The Charm of You."

TILL THE CLOUDS ROLL BY
MGM—1947
All sorts of singers show up along with Sinatra in this boilermaker based on Jerome Kern's life and songs. Frank sings "Ol' Man River," and Judy Garland, Lena Horne, Dinah Shore, Kathryn Grayson and Tony Martin all chime in sometime or other.

IT HAPPENED IN BROOKLYN
MGM—1947
Another behind-the-music-scenes opus, this one graced with Jimmy Durante's presence plus several Styne and Cahn tunes and the usual duet with Kathryn Grayson.

THE MIRACLE OF THE BELLS
RKO—1948
Sinatra takes on the role of a town priest, concentrating more on dramatics and less on music. He sings one song, "Ever Homeward," and shares scenes with Fred MacMurray and Lee J. Cobb.

THE KISSING BANDIT
MGM—1948
One of Sinatra's least inspired pictures. Kathryn Grayson's back again and there are a few guest stars and some songs by Eddie Heyman and Herb Nacio Brown.

TAKE ME OUT TO THE BALL GAME
MGM—1949
A turn-of-the-century musical comedy about dancing ball players, with Gene Kelly and Jules Munshin as teammates, Esther Williams and Betty Garrett as playmates, and a score by Roger Edens, Betty Comden and Adolph Green.

ON THE TOWN
MGM—1949
The Messrs. Kelly and Munshin and Miss Garrett



Maggio in "From Here to Eternity"



"The Voice" on the lot of "Anchors Aweigh"



With Sophia Loren in "The Pride and the Passion"



Directed by Otto Preminger in "The Man With the Golden Arm"



With friend Jilly making "Von Ryan's Express"



In the Oscar-winning short, "The House I Live In"

rejoin Sinatra in the movie version of the Broadway success. Once again the Navy motif takes over in a joyous way. Composers Comden and Green share credits this time with Leonard Bernstein.

DOUBLE DYNAMITE
RKO—1954
This time it's Jane Russell as the leading lady, with Groucho Marx added to bring some fine comedy to a story about two bank clerks in love. Styne and Cahn supply the musical score that includes the "Kisses and Tears" duet which Frank and Jane recorded for Columbia.

MEET DANNY WILSON
Universal International—1952
Now it's Shelly Winters who shows up as Sinatra's femme fatale in a tale about a broken-down night-club performer (Frank, natch) who's most charming and impressive when singing a batch of fine, standard tunes.

FROM HERE TO ETERNITY
Columbia—1953
This is the one—the film that gained Sinatra his Oscar. His portrayal of Maggio is wonderfully convincing and the cast is star-studded with the likes of Burt Lancaster, Deborah Kerr, Montgomery Clift. Donna Reed and Ernest Borgnine. Said director Fred Zinnemann of FS: "A total rebel . . . He relied completely on his own spontaneity rather than careful rehearsing." No songs, of course.

SUDDENLY
United Artists—1954
Sinatra goes completely out of pop singer category as he portrays a cold-blooded killer who's out to assassinate the President of the United States.

YOUNG AT HEART
Warner Brothers—1955
Sinatra, playing the part of a lonely misfit, lands Doris Day as his leading girl and sings some more fine standards, plus a duet, "You, My Love," with Doris, and, of course, the title song by himself. Gig Young and Ethel Barrymore also join in—but not in the songs.

GUYS AND DOLLS
MGM—1955
This time Frank draws the role of the singing gambler in the movie version of Frank Loesser's outstanding Broadway hit musical. No romantic tunes for him this time, but a lot of fun and dancing by an exuberant cast.

NOT AS A STRANGER
United Artists—1955
A not-too-believable version of the book with Sinatra playing the part of a money-mad young doctor who bungles up people and their lives in his quest for his share of the carriage trade. Robert Mitchum, Olivia de Haviland and others also try hard.

THE TENDER TRAP
MGM—1955
A happy, romping film about a guy who's having a whale of a time in New York as a bachelor and who attracts the pretty girls to himself and/or his apartment. Debbie Reynolds, Celeste Holm, Lola Albright and Carolyn Jones brighten up the scenes and David Wayne is effective too. Sinatra sings the catchy title song.

THE MAN WITH THE GOLDEN ARM
United Artists—1956
Some highly dramatic acting by Sinatra, during which he tries to do two things: become a jazz drummer and kick the narcotics habit. Eventually he succeeds in the more important latter attempt. A taut, tight, often hair-raising experience.

JOHNNY CONCHO
United Artists—1956
Back to more serious and less effective performing, this time set in a story about bullies and cowards and shooting in a small western town.

HIGH SOCIETY
MGM—1957
With Bing Crosby and Grace Kelly, Sinatra has himself a ball in this delightful, up-dated version of "The Philadelphia Story," complete with new songs by Cole Porter. There are additional musical highlights from Louis Armstrong and his group.

THE PRIDE AND THE PASSION
United Artists—1957
With Cary Grant and Sophia Loren, Sinatra plays a straight, dramatic role in a film set in Spain during the Napoleonic era. Frank's part is that of a guerilla who constantly tries to tear Bonaparte apart.

THE JOKER IS WILD
Paramount—1957
Sinatra dominates this picture, based on the life of his good friend, Joe E. Lewis, complete with the booze (Jack Daniels probably) and the dames (Mitzi Gaynor and Jeanne Crain). He also sings "All the Way."

PAL JOEY
Columbia—1957
The setting—a singer who has ambitions to open his own nightclub—gives Sinatra opportunities to sing a group of great songs by Rodgers and Hart—"There's a Small Hotel" (originally from "On Your Toes") and "The Lady Is a Tramp" (originally from "Babes in Arms") for examples—and to show off the looks and talents of Rita Hayworth, Kim Novak and Barbara Nichols.

KINGS GO FORTH
United Artists—1958
An interesting triangle with deep racial undertones, effectively played by Sinatra, Tony Curtis and Natalie Wood.

SOME CAME RUNNING
MGM—1959
The first of Sinatra's films with Dean Martin and Shirley MacLaine, this one concerns a returning army veteran who tries to adjust to life, girls and the bottle back in his hometown.

A HOLE IN THE HEAD
United Artists—1959
A delightful comedy about a guy who never quite makes it but who does love his young son dearly, who doesn't like to, but does, take advice from his older brother—all in a second-rate Miami hotel setting. Edward G. Robinson, Jimmy Komack and Carolyn Jones are very effective too.

NEVER SO FEW
MGM—1959
A harsh drama about American troops in Burma during the second World War. Filmed on location in Burma, Thailand and Ceylon, it also presents Gina Lollobrigida, Peter Lawford and Steve McQueen in important roles.

CAN-CAN
20th Century-Fox—1960
A group of bright Cole Porter tunes are treated nobly by a cast that includes, in addition to our man, Shirley MacLaine, Louis Jourdan, Maurice Chevalier and Juliet Prowse. The setting is Paris, the plot not

COSDEL Inter-Portland

Cosdel Records

COSDEL Philippines, Inc.

Open Letter of Thanks to Frank Sinatra

Dear Frank:

I am writing on behalf of the Cosdel organizations throughout the Far East and Southeast Asia.

May I begin by saying that we are thrilled beyond words to participate in the World-wide "Frank Sinatra Month" celebrating your reaching a great milestone, both in respect to your age and the great years you have spent in show business.

The words, letters and publications congratulating you are indeed well earned by your good self and truly show the great respect by which the individuals and organizations throughout the world have for you, your efforts and great contribution to show business in the many aspects in which you have participated.

It is a great privilege and honor to be associated with you, to represent you and sell your records in our respective territories here in the Far East and Southeast Asia. We thank you for the faith you have in us by allowing this representation and we pledge to you our continued utmost efforts on your behalf and on behalf of those with whom you are associated. May your Star of Good Fortune continue to guide you through the days upward and onward to ever increasing heights and goals.

COSDEL INCORPORATED—Kenneth L. Cole, President
COSDEL RECORDS (JAPAN) LTD.—I. Kodai, Director
COSDEL (PHILIPPINES) INC.—Antonio U. Lustre, President
COSDEL (HONG KONG) LTD.—T. K. Whang, Managing Director
COSDEL (SINGAPORE) LTD.—S. P. Sim, Managing Director
COSDEL-BRADY ASSOCIATES ESTABLISHMENT—
Robert J. Adams, General Manager

COSDEL Hong Kong, Limited

Cosdel Brady

COSDEL Singapore, Limited



In "Marriage On the Rocks," Sinatra plays the part of a proud father of a loving daughter. The true-to-life daughter is Nancy—with the laughing face.





At the left: with Debbie Reynolds in "The Tender Trap." At right: with actor-barber-beauty-salon owner Ralph Yamagata and friend Jilly Rizzo while filming "None But the Brave."



In "Around the World in 80 Days," Sinatra played the part of a honky-tonk pianist. This was one of four Sinatra guest appearances in films. The others: "Road to Hong Kong," "Pepe" and "The List of Adrian Messenger."

SINATRA MOVIES

overly important, but there's a good deal of charm to this film version of the Broadway hit.

OCEANS ELEVEN
Warner Brothers—1960
Lots of uninhibited romping around in a pretty undisciplined sort of way by Sinatra and buddies like Dean Martin, Sammy Davis, Peter Lawford, Shirley MacLaine and Joey Bishop. It'S a wild implausible plot about 11 wartime buddies who decide to hold up all of Las Vegas at one time. Musical highlight: Red Norvo's vibes in a nightclub sequence.

THE DEVIL AT FOUR O'CLOCK
Columbia—1961
A dramatic epic, set in Tahiti, during which Sinatra plays an heroic role in a story about a group's panic and flight from an ever-threatening volcano. This time Frank's buddy is played by Spencer Tracy.

THE MANCHURIAN CANDIDATE
United Artists—1962
One of Sinatra's most effective straight-acting efforts. Once again the plot centers around a fatal assassination (a Presidential candidate this time, rather than the President, himself, as in "Suddenly"). It all gets quite involved and psychological but exciting; the acting and suspense are superb, and Laurence Harvey turns in an excellent performance in the co-lead.

SERGEANTS THREE
United Artists—1962
One of those films that's not to be taken too seriously by the viewers, any more than it apparently was by its makers. Sinatra regrouped many of his friends for this one—Martin, Davis, Lawford, Bishop—in a movie all about Indians, troopers and trumpeters.

FOUR FOR TEXAS
Warner Brothers—1963
More tongue-in-cheek frivolity—this time in a take-off on the typical Western film. Frank and Dean Martin play real, rival cowboys—funny enough in itself. Some good jazz comes from Teddy Buckner and his All Stars.

COME BLOW YOUR HORN
Paramount—1963
A more serious effort, though the plot, of course, remains pure and very good comedy—this was originally a successful stage show. Sinatra plays a member of a Jewish family with conviction; Lee J. Cobb also is excellent, and Molly Picon, as always, lends class, whether it be upper, middle or lower Jewish.

ROBIN AND THE SEVEN HOODS
Warner Brothers—1964
Sinatra finally gets back to some singing in films. In this spoof of the Robin Hood tale, reset in Chicago and sporting R. H. factors like Sammy Davis, Dean Martin and Bing Crosby, Frank sings a good Cahn and Van Heusen score, including a swinging version of "My Kind of Town."

NONE BUT THE BRAVE
Warner Brothers—1965
Understanding and eventual friendship between bitter international enemies, achieved via the facing together of mutual dangers and fears, is the moral of this dramatic picture in which Sinatra plays the role of a tough, hard, American marine very convincingly.

VON RYANS EXPRESS
Warner Brothers—1965
A cloak and dagger episode, complete with spies, soldiers, a thrilling train ride, a prison camp, escapes, etc., in which Sinatra portrays another military role, that of a U. S. Army colonel.

MARRIAGE ON THE ROCKS
Warner Brothers—1965
Frank plays the part of a well-married, financially successful tycoon. Dean Martin plays the part of a happy, high-living, playboy bachelor. Through some implausible misunderstandings, Dean suddenly has Frank's wife and he's got the girls. Watch for some tender scenes between Frank and daughter Nancy Sinatra. How does it all turn out? You're right!

THE EARLY SINATRA AS SEEN BY BILLBOARD

October 7, 1939
REVIEWED AT PANTHER ROOM, SHERMAN HOTEL, CHICAGO
Harry James—Vocalist Frank Sinatra handles the torchy ballads in a pleasing way in good voice. Only blemish is that he touches the song up with a little too much pash, which is not at all convincing—HUMPHREY

June 29, 1940
ON THE RECORDS
Tommy Dorsey (Victor)
"I'll Never Smile Again"
Here is perhaps the most unusual recording of the week, in that Dorsey does an uncommon thing for a name band on wax—he allows almost the entire disk of the A side to be taken up by a vocal, with very little instrumental work. And the net result is one of he finest records Tommy has turned out in some time. Tempo is extremely slow, with Frank Sinatra and the Pied Pipers (vocal quartet) singing a prettier-than-average melody beautifully. Joe Bushkin's celeste work in the background is likewise excellent. A different, arresting record, and one with great commercial as well as artistic appeal.

—DANIEL RICHMAN

March 7, 1942
ON THE RECORDS
Frank Sinatra (Bluebird)
"The Night We Called It a Day"
"Night and Day"
Tommy Dorsey's song star steps out for the first time for label of his own, and he has an easy time of it. While Frank Sinatra takes these two ballads in stride, much of their appeal comes from the musical weaving in the background. The accompanying orchestra, directed by Axel Stordahl, overflows with muted strings and instrumental color in harp and oboe, all of which makes the platter add up to a sparkling example of mood. Sinatra sings both in soulful fashion that rubs so well against fem ears. Taking both in the slow tempo called for, he gives them ample romantic expression. The A side is a ballad of newer vintage, Sinatra breaking up his song to provide for an orchestral interlude that heightens the appeal. Flipover is Cole Porter's evergreen from "Gay Divorce," Sinatra singing it for a chorus and a half from scratch to finish. That this record gives the first solo performance of Frank Sinatra makes it of special interest to music machine operators. Considering the following he has built up with Tommy Dorsey's band, the name alone is a magnet for coins. And Sinatra gives more than a nickel's worth on either side. The nod goes to the newer song, "The Night We Called It a Day."

—M. H. ORODENKER

PHOTO CREDITS

Cover: courtesy Reprise Records. P. 25: Paul Scicluna. P. 55: 3-year-old Sinatra: courtesy Columbia Records; Hoboken Four: courtesy Metronome; James Band: Central Studios (courtesy Harry James). P. 65: Metronome. P. 75: Leonard photo: courtesy Metronome; Paramount photo: courtesy Vito Marino. P. 85: Rich, courtesy Metronome; Pied Pipers: courtesy Vito Marino.

The Columbia Sinatra: P. 125: courtesy Vito Marino. P. 135: courtesy Columbia Records. P. 145: courtesy Metronome. P. 165 (top): courtesy Vito Marino, (bottom) courtesy Metronome. Pp. 185 and 195: all courtesy Metronome. P. 225: courtesy Metronome.

P. 305—Left column: Metronome, Ken Vendar (courtesy Capitol), Vito Marino, 2nd column: Capitol, Werner Bros. 3rd column: Capitol, Ben Greenhaus (courtesy Columbia), Capitol, Metronome. 4th column: Capitol, Metronome, Warner Bros. P. 315: Capitol. P. 325: Sterett photo (courtesy Metronome), Reprise, Pp. 345 and 365: Capitol. P. 385: Metronome.

Movie Scenes—"From Here to Eternity": Lippman (Columbia Pictures); "Von Ryan's Express"; David Sutton (courtesy Jilly Rizzo); "The Tender Trap": courtesy Capitol Records; "None But the Brave": courtesy Jilly Rizzo; "Marriage on the Rocks": Warner Bros.; "The Voice," "A Hole In the Head" and "Ocean's Eleven": courtesy Vito Marino. "The Pride and the Passion," "The House I Live In," "The Man With the Golden Arm," "It Happened In Brooklyn," "Take Me Out to the Ball Game," "The Kissing Sand" and "Around the World in 80 Days": courtesy Metronome.



Big Bill Rodstein makes a selection on the wall box. There's 800 records in the bistro's five juke boxes, and Sinatra is the only artist they play.

SINATRA SHRINE IN PHILADELPHIA

By MAURIE ORODENKER

THE SQUEALING, the shrieking and the screaming of any given horde of Beatles fans can never equal the devotion and dedication Frank Sinatra derives from one particular fan. For no greater love hath any man for "the" man than William K. Rodstein.

No brash teen-ager is Big Bill, having earned his sobriquet because of six-foot-plus size. But as big as he is, that's how moon-struck is he in his fanaticism for Sinatra.

And so, adding to the many historical and cultural shrines that dot the Philadelphia scene is a shrine, as New York columnist Earl Wilson once described it, "a shrine dedicated to the life and works of Frank Sinatra."

Despite the prior claims of Hoboken, N. J., on the "man," it is in a modest building in center city on 17th Street near Locust that houses the world's largest collection of phonograph records, paintings, photographs, posters, newspaper clippings, books and magazines, and other memorabilia of Big Bill's ideal. There's even a picture—life size, naturally—messed up with lipstick from customers' kisses.

The shrine is in Big Bill's Latimer Club. And it's called the Sinatrama, which gets top billing over the after-dark spot itself. And it's here one finds everything exclusively Sinatra—everything from a bare back blow-up of the idol taken at the tender age of three months to his very latest record release.

In July 1958, Rodstein first began to line the walls of the small back room of his nitery with pictures of Sinatra. From that small back room, the collection has grown like a fungus until now, Sinatra covers every inch of wall space, the stairways, the windows and the doors. You can even see Frank peering down at you from the ceiling. Young Sinatra in his confirmation suit, right the way through to stills, of the mature Sinatra from his "Manchurian Candidate" film.

The only place a person can go in the Latimer where there is no picture of Sinatra is into the men's room. But for the ladies, gallant Big Bill affords them an added thrill with a life-sized photo of Frankie Sinatra grinning at them from the walls of their own little powder room.

It was no snap judgment on the part of Big Bill in stringing his long and successful career as nightclub boniface to Sinatra's tails. Way back in the '30's, when Big Bill was pioneering in the juke box field, he was smitten by the Sinatra tonsil.

"I never met him, I didn't even know who he was," reminisces Big Bill. "But I knew that I liked his singing better than any other singer. I loaded all my music machines with records that featured Sinatra's vocals with the big bands. And my confidence paid off because the Sinatra singing paid off in the play at all of my juke box locations."

Naturally, the room's juke box is all-Sinatra, too. The only choice you have is between new Sinatra disks and old ones. And if nobody is putting money in the coin slots, another juke box comes on automatically and plays Sinatra LP's for free. To house what is unquestionably an unrivaled collection of Sinatraphile on wax, tape and acetate, there are actually no less than five standard juke boxes at the Sinatrama.

Big Bill estimates there are more than 800 Sinatra records in his collection—at all speeds. Three of the juke boxes contain 45's and 33's. One juke box is exclusively for LP's. The fifth machine of earlier vintage, is for the 78's. Titles are kept on a master roll—an index file and a grouping of music machine wall boxes requires merely a flick of Big Bill's finger to put the needle on any selected groove.

Says Big Bill proudly: "If I don't have the Sinatra record you ask for, I'll mow your lawn, shovel your driveway, walk your dog or wash your car!"

He has still to do any of these chores.

With such a wide choice of singles, extended players and albums, the top favorites of all the sides over the years are "The Lady Is a Tramp" and "Come Fly With Me."

However, for those who don't want to hear Sinatra sing, you can hear Sinatra talk. There are a variety of off-the-air tapes. The prize tape, and which is given the biggest play by the Sinatrama bossman, is the cartridge that unwinds an interview that Big Bill himself had with Sinatra while attending a Sports Writers Association dinner in Los Angeles.

It was then that Big Bill discussed his plans for the Sinatrama and the permission granted with the promise that he would personally visit the "shrine" when he visits Philadelphia. But it was only a promise. The closest Sinatra ever came to the Sinatrama was in 1960 when he came to the Sons of Italy Hall —less than a mile away—to receive an award from the Custodes Pacis Lodge of that order. However, Sinatra's mother and father were among the many celebrities coming to Sinatrama—paying their respects the night they came to town to attend the ceremonies at the Sons of Italy when the order for the first time named a lodge after a living man. (The Frank Sinatra Lodge, naturally.)

So you don't want to hear Sinatra singing? You don't want to hear Sinatra singing?

Undaunted, this dedicated Sinatraphile will turn to a movie projector and unreel the film of Frankie's world charity tour a few years ago.

It is only natural that the nation's first shrine to Frank Sinatra should be in Philadelphia. It was here that Frankie's very first fan club—Sinatra Crusaders —was formed. The young girls who started it recognized Sinatra's talents when he was still a vocalist for Harry James, before he went with Tommy Dorsey.

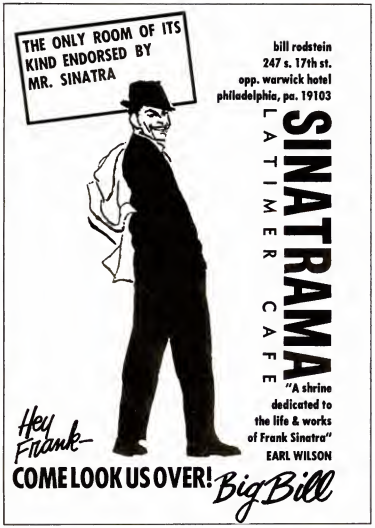
A favorite watering place for the show business celebrities and particularly for the sporting world personalities, Big Bill has kept no statistics on the number of people who visit his Sinatrama. What's important to Big Bill is the fact that there is no diminution in the drawing power of his fantastic collection of Frankie-ana. There's nothing like it anywhere else in the world, and it's far too late for it to be started somewhere else even if anyone had the energy and time that Big Bill has given to it.

"Hello Dere!"

FRANK

★

Marty Allen & Steve Rossi



HOWARD W. KOCH
VICE PRESIDENT
IN CHARGE OF PRODUCTION

WATCH WHERE YOU SWIM.

BEST

#1

PARAMOUNT PICTURES CORPORATION / 5451 Marathon Street / Hollywood, California 90038 / HO 9-2411

Happy Birthday, Frank



Hank

Dear Frank,

It was a pleasure to
write the lyrics for your
first starring motion
picture, "HIGHER AND HIGHER."

"I COULDN'T SLEEP A WINK
LAST NIGHT"

"A LOVELY WAY TO SPEND
AN EVENING"

"THE MUSIC STOPPED"

May you always go "HIGHER AND HIGHER"

Harold Adamson

An Extraordinary Man, Talent And Friend



Richard Conte

Congratulations

Keenan Wynn

Congratulations And Thank You

Ned Wynn

WESTERN UNION

1142A PST NOV 5 65 LA154

L PMAO36 PD TDPM LOS ANGELES CALIF 5 1025A PST

FRANK SINATRA, CARE BILLBOARD MAGAZINE

1520 NORTH GOWER LOSA

DEAR FRANK HAS IT ONLY BEEN TWENTY FIVE YEARS? MUCH LOVE

DOROTHY MALONE

WESTERN UNION

337P PST NOV 1 65 LA242

L LLH167 BOA PD TOL HOLLYWOOD CALIF 1 320

FRANK SINATRA DELIVER CARE BILLBOARD

1520 NORTH GOWER HOLLYWOOD CALIF

HAPPY BIRTHDAY ... HAPPY ANNIVERSARY ... HAPPY MOVIES ... HAPPY TV ... HAPPY RECORDS ... HAPPY RADIO ... HAPPY NIGHT CLUBS ...

SO WHAT ELSE IS NEW ?

LUCILLE BALL AND GARY MORTON

A UN CARO AMICO
AUGURI SINCERI DI TUTTO CUORE
P.S. SIA BENEDICA
DA MARIO & TONY



1523 N. CAHUENGA BLVD., HOLLYWOOD, CALIF., HO 6-3441
ANOTHER RING-A-DING RESTAURANT
ROMA, NAPOLI, FLORENCE, MILLIE, BETTIE & WHITE PIGEON, MICHIGAN

Thanks, Frank

For the many great recordings of my compositions:

"ANGEL EYES"

"VIOLETS FOR YOUR FURS"

"EVERYTHING HAPPENS TO ME"

"LET'S GET AWAY FROM IT ALL"

"IT'S OVER, IT'S OVER, IT'S OVER"

"THE NIGHT WE CALLED IT A DAY"

Sincerely,

MATT DENNIS

Good Luck to

an Honorary Member

FRANK SINATRA

(Ciccio)

From

President, Nick Kelly
of the Italian–American
Club of Southern Nevada

Congratulations

Jackie Vernon

Congratulations



Donna Reed

And Tony Owen

Vern Yocum MUSIC SERVICE 1574 North Gower • Hollywood 28
HOllywood 9-1946

AFTER 15 YRS. IT IS WITH PRIDE
THAT WE HELP TO HONOR
A GOOD FRIEND AND CLIENT.
FRANK, WE'RE MAKING ROOM
IN THE LIBRARY FOR A LOT MORE
HITS, BECAUSE MILLIONS UPON
MILLIONS OF NOTES FROM NOW
THE STORY WILL BE THE SAME—
SINATRA WILL ALWAYS BE SINATRA.

VERN.

Congratulations
and thanks
for three thrilling
evenings at the
Forest Hills
Music Festival

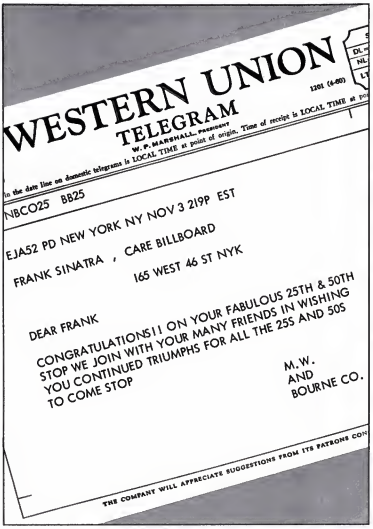
Don Friedman
William Gruman

FRANK . . .

What else is
there left
to say.



Johnny Mandel



WESTERN UNION
TELEGRAM
W. P. MARSHALL, PRESIDENT

1201 (4-60)

To the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at

NBC025 BB25

EJA52 PD NEW YORK NY NOV 3 219P EST

FRANK SINATRA , CARE BILLBOARD
165 WEST 46 ST NYK

DEAR FRANK

CONGRATULATIONS!! ON YOUR FABULOUS 25TH & 50TH
STOP WE JOIN WITH YOUR MANY FRIENDS IN WISHING
YOU CONTINUED TRIUMPHS FOR ALL THE 25S AND 50S
TO COME STOP

M.W.
AND
BOURNE CO.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CON

THANKS TO
FRANK SINATRA

NEWPORT JAZZ FESTIVAL

GEORGE WEIN

Thanks, Frank,
for recording . . .

"On the Sunny Side of the Street"

"I Can't Believe That You're in Love With Me"

"Where Are You?"

"This Is a Lovely Way to Spend an Evening"

"The Music Stops"

"I Couldn't Sleep a Wink Last Night"

"The past is just prologue"

Jimmy McHugh

Dear Frank,

Thanks for Everything
Tiger

•

Johnny Grant
KMPC/KTLA
Hollywood

In Appreciation

to a

GREAT ARTIST

Franklin Fried

TRIANGLE
THEATRICAL PRODUCTIONS

Love

Alan King

CONGRATULATIONS FRANK

Tony Franciosa



Thanks for
the many years
of pleasure.

Joe Williams



The Sinatra Discography

A Complete Listing of Frank Sinatra Record LP's

• RCA Victor • Camden • Columbia • Harmony • Capitol • Reprise

(*) Indicates album currently unavailable

RCA VICTOR

(note: PP—Pied Pipers)

YES INDEED
(Tommy Dorsey and His Orchestra)
RCA Victor LPM 1229
Stardust (PP)
I'll Never Smile Again (PP)

TRIBUTE TO DORSEY—VOL. 1
(Tommy Dorsey and His Orchestra)
RCA Victor LPM 1432
Everything Happens to Me

TRIBUTE TO DORSEY—VOL. II
(Tommy Dorsey and His Orchestra)
RCA Victor LPM 1433
East of the Sun
Street of Dreams (PP)
Violets for Your Furs
Blue Skies
The One I Love (Belongs to Somebody Else) (PP)

TOMMY PLAYS
(Tommy Dorsey and His Orchestra)
RCA Victor 1369
Oh Look at Me Now (PP and Connie Haines)
This Love of Mine
Devil May Care
Anything
I Guess I'll Have to Dream the Rest (PP)
How Do You Do Without Me?
How About You?
There Are Such Things (PP)
Our Love Affair
I Could Make You Care
Say It
Polka Dots and Moonbeams

WE THREE*
(Tommy Dorsey, Axel Stordahl and Their Orchestras)
RCA Victor LPM 1423
Dig Dawn Deep
The Lamplighters Serenade
Night and Day
The Night We Called It a Day
The Song Is You
Tell Me at Midnight
We Three
I'll Be Seeing You
It Started All Over Again (PP)
Fools Rush In
This Is the Beginning of the End
Whispering (PP)

HAVING A WONDERFUL TIME*
(Tommy Dorsey and His Clambake Seven)
RCA Victor LPM 1643
Head on My Pillow

THAT SENTIMENTAL GENTLEMAN
(Tommy Dorsey and His Orchestra)
RCA Victor LPM 6003—2 record set
My Melancholy Baby
Yearning
I'll Take Tallulah (PP)
Marie
How Am I to Know
The Song Is You

VARIOUS ARTISTS COLLECTION
(Ten Great Bands)
RCA Victor LPM 6702
Let's Get Away From It All (PP)
In the Blue of Evening
Shake Down the Stars

CAMDEN

THE ONE AND ONLY TOMMY DORSEY
(Tommy Dorsey and Orchestra and Clambake Seven)
Camden CAL 650
The Call of the Canyon
Too Romantic
A Sinner Kissed an Angel
Be Careful, It's My Heart

DEDICATED TO YOU
(Tommy Dorsey and His Orchestra)
Camden CAL 800
Snootie Little Cutie (Connie Haines and PP)
I'd Know You Anywhere
Just as Though You Were Here (PP)
Do You Know Why

COLUMBIA

FRANKIE*
(Various Orchestras)
Columbia CL 606
Hello Young Lovers
I Only Have Eyes for You
Falling in Love with Love
You'll Never Know
It All Depends on You
Spain'
All of Me
Time After Time
How Cute Can You Be?
Almost Like Being in Love
Nancy
Oh! What It Seemed to Me

THE VOICE
(Axel Stordahl and His Orchestra)
Columbia CL 743
I Don't Know Why
Try a Little Tenderness
A Ghost of a Chance
Paradise
These Foolish Things
Laura
She's Funny That Way
Fools Rush In
Over the Rainbow
That Old Black Magic
Spring Is Here
Lover (George Siravo and Orch.)

FRANK SINATRA CONDUCTS THE MUSIC OF ALEC WILDER*
(No Vocals)
Columbia CL 884
Themes and Variations
Air for Bassoon
Air for Flute
Air for English Horn
Slow Dance
Air for Oboe
(Reverse Alec Wilder Octet)

THAT OLD FEELING*
(Various Orchestras)
Columbia CL 902
That Old Feeling
Blue Skies
Autumn in New York
Don't Cry Joe
The Starmess of You
That Lucky Old Sun
Full Moon and Empty Arms
Once in Love With Amy
A Fellow Needs a Girl
Painciano
For Every Man There's a Woman
Mean to Me

CHRISTMAS DREAMING*
(Alex Stordahl and Orchestra with the Ken Lane Singers)
Columbia CL 1032
White Christmas
Jingle Bells
O' Little Town of Bethlehem
Have Yourself a Merry Christmas
Christmas Dreaming
Silent Night, Holy Night
It Came Upon a Midnight Clear
Adeste Fidelas
Santa Claus Is Comin' to Town
Let It Snow, Let It Snow, Let It Snow

ADVENTURES OF THE HEART*
(Axel Stordahl and His Orchestra)
Columbia CL 933
I Guess I'll Have to Dream the Rest
If Only She'd Look My Way
Love Me
Nevertheless
We Kiss in a Shadow
I Am Loved
Take My Love
I Could Write a Book
Mad About You
Sorry
Stromboli
It's Only a Paper Moon (George Siravo and Orch.)

PUT YOUR DREAMS AWAY*
(Axel Stordahl and His Orchestra)
Columbia CL 1136
I Dream of You
Dream
I Have But One Heart
The Girl That I Marry
The Things We Did Last Summer
Lost in the Stars
If I Forget You
Mam'selle
The Song Is You
It Never Entered My Mind
Ain'tcha Ever Comin' Back
Put Your Dreams Away

LOVE IS A KICK*
(Various Orchestras)
Columbia CL 1241
You Do Something to Me
Bim Bom Baby
My Blue Heaven
When You're Smiling
Saturday Night
Bye Bye Baby
The Continental
Deep Night
Should I
American Beauty Rose
Five Minutes More
Farewell, Farewell to Love

THE BROADWAY KICK*
(Various Orchestras)
Columbia CL 1297
There's No Business Like Show Business
They Say It's Wonderful
Some Enchanted Evening
You're My Girl
Lost in the Stars
Why Can't You Behave?
I Whistle a Happy Tune
The Girl That I Marry
Can't You Just See Yourself
There But For You Go I
Bali Ha'i
Where Is My Best?

COME BACK TO SORRENTO*
(Axel Stordahl and His Orchestra)
Columbia CL 1389
When the Sun Goes Down
None but the Lonely Heart
Luna Rosa
My Melancholy Baby
Embraceable You
Day by Day
Come Back to Sorrento
I Hear a Rhapsody
Someone to Watch over Me
September Song
Among My Souvenirs
Always

REFLECTIONS*
(Various Orchestras)
Columbia CL 1448
Stella by Starlight
But Beautiful
Body and Soul
Where or When
When Your Lover Has Gone
Strange Music
Goodnight, Irene
Dear Little Boy of Mine
Mighty Lak' a Rose
Cradle Song
Nature Boy
All the Things You Are

THE FRANK SINATRA STORY IN MUSIC
Columbia C2L6—2 record set
Ciribiribin
All or Nothing at All
You'll Never Know
If You Are But a Dream
Nancy

SINATRA DISCOGRAPHY *(cont.)*

You Go to My Head
Stormy Weather
The House I Live In
If I Loved You
Soliloquy
How Deep Is the Ocean
Ol' Man River
You'll Never Walk Alone
I Concentrate on You
Castle Rock (with Harry James)
Why Was I Born
I've Got a Crush on You
Begin the Beguine
The Birth of the Blues
April in Paris
I'm Glad There Is You
Laura
One for My Baby
Put Your Dreams Away

HARMONY

METRONOME ALL STARS*
(Nat Cole, Buddy Rich, Johnny Hodges and Others)
Harmony HL 7064
Sweet Lorraine

HARRY JAMES AND HIS GREAT VOCALISTS*
Harmony HL 7139
On a Little Street in Singapore
It's Funny to Everyone but Me

CAPITOL

IN THE WEE SMALL HOURS
(Nelson Riddle and His Orchestra)
Capitol W 581
In the Wee Small Hours of the Morning
Mood Indigo
Glad to Be Unhappy
I Get Along Without You Very Well
Deep in a Dream
I See Your Face Before Me
Can't We Be Friends (a)
When Your Lover Has Gone (a)
What Is This Thing Called Love
Last Night When We Were Young
I'll Be Around
Ill Wind (a)
It Never Entered My Mind (a)
Dancing on the Ceiling
I'll Never Be the Same
This Love of Mine
(a) Omitted in later versions of this album.

SWING EASY
(Various Orchestras)
Capitol W 587 & W 1429
Jeepers Creepers
Taking a Chance on Love
Wrap Your Troubles in Dreams
Lean Baby
I Love You
I'm Gonna Sit Right Down and Write Myself a Letter
Get Happy
All of Me
How Could You Do a Thing Like That to Me
Why Should I Cry Over You
Sunday
Just One of Those Things

SONGS FOR SWINGIN' LOVERS
(Nelson Riddle and His Orchestra)
Capitol W 653
You Make Me Feel So Young
It Happened in Monterey
You're Getting to Be a Habit with Me
You Marvelous Ivr Words
Old Devil Moon
Pennies from Heaven (a)
Love Is Here to Stay (a)
I've Got You Under My Skin
I Thought About You
We'll Be Together Again
Makin' Whoopee (a)
Swingin' Down the Lane
Anything Goes
How About You?
You Brought a New Kind of Love to Me
(a) Omitted in later versions of this album.

FRANK SINATRA CONDUCTS TONE POEMS OF COLOR
(No Vocals)
Capitol W 735
White (Victor Young)
Green (Gordon Jenkins)
Purple (Billy May)
Yellow (Jeff Alexander)
Gray (Alec Wilder)
Gold (Nelson Riddle)
Orange (Nelson Riddle)
Black (Victor Young)
Silver (Elmer Bernstein)
Blue (Alec Wilder)
Brown (Jeff Alexander)
Red (Andre Previn)

HIGH SOCIETY FILM SOUNDTRACK
(Johnny Green and the MGM Orchestra)
Capitol W 730
Who Wants to Be a Millionaire (with Celeste Holm)
You're Sensational
Well Did You Evah (with Bing Crosby)
Mind If I Make Love to You

THIS IS SINATRA—VOL. I
(Nelson Riddle and His Orchestra)
Capitol T 768
I've Got the World on a String
Three Coins in the Fountain
Love and Marriage
From Here to Eternity
South of the Border
Rain (Falling from the Skies)
The Gal That Got Away
Young at Heart
Learnin' the Blues
My One and Only Love
(Love Is) The Tender Trap
Don't Worry 'Bout Me

CLOSE TO YOU
(Nelson Riddle and the Hollywood String Quartet)
Capitol W 789
Close to You
P.S. I Love You
Love Locked Out
Everything Happens to Me
It's Easy to Remember
Don't Like Goodbyes
With Every Breath I Take
Blame It on My Youth
It Could Happen to You
I've Had Moments
I Couldn't Sleep o Wink Last Night
The End of a Love Affair

A SWINGIN' AFFAIR
(Nelson Riddle and His Orchestra)
Capitol W 803
Night and Day
I Wish I Were in Love Again
No One Ever Tells You
I Got Plenty of Nothin'
I Guess I'll Have to Change My Plans
Nice Work If You Can Get It
Stars Fell on Alabama
I Won't Dance
The Lonesome Road
At Long Last Love
You'd Be So Nice to Come Home To
I Got It Bad (And That Ain't Good)
From This Moment On
If I Had You
Oh! Look at Me Now

WHERE ARE YOU?
(Gordon Jenkins and His Orchestra)
Capitol W 855
Where Are You?
The Night We Called It a Day
I Cover the Waterfront
Maybe You'll Be There
Laura
Lonely
Autumn Leaves
I'm a Fool to Want You
I Think of You
Where Is the One?
There Is No You
Baby, Won't You Please Come Home

A JOLLY CHRISTMAS
(Gordon Jenkins and Orchestra and the Ralph Brewster Singers)
Capitol W 894
Jingle Bells
The Christmas Song
Mistletoe and Holly
I'll Be Home for Christmas
The Christmas Waltz
Have Yourself a Merry Little Christmas
The First Noel
Hark! The Herald Angels Sing
O Little Town of Bethlehem
Adeste Fidelis
It Came Upon a Midnight Clear
Silent Night

PAL JOEY SOUNDTRACK
(Conducted by Morris Stoloff)
Capitol W 912
I Didn't Know What Time It Was
There's a Small Hotel
I Could Write a Book
The Lady Is a Tramp
Bewitched

COME FLY WITH ME
(Billy May and His Orchestra)
Capitol W 920
Come Fly With Me
Around the World In 80 Days
Isle of Capri
Moonlight in Vermont
Autumn in New York
On the Road to Mandalay
Let's Get Away From It All
April in Paris
London by Night
Brazil
Blue Hawaii
It's Nice to Go Traveling

THIS IS SINATRA—VOL. II
(Nelson Riddle and His Orchestra)
Capitol W 986
Hey, Jealous Lover
You're Cheatin' Yourself
Everybody Loves Somebody
Something Wonderful Happens in Summer
Half as Lovely, Twice as True
How Glad We Are Now
Time After Time
I Believe
Crazy Love
It's the Same Old Dream
If You Are But a Dream
Put Your Dreams Away

ONLY THE LONELY
(Nelson Riddle and His Orchestra)
Capitol W 1053
Only the Lonely
Angel Eyes
What's New
It's a Lonesome Old Town
Willow Weep for Me
Goodbye
Blues in the Night
I Guess I'll Hang My Tears Out to Dry
Ebb Tide



Sinatra collector Marino in his store.

JERSEY FAN LEADING EXPERT ON FRANK SINATRA DISCOGRAPHY

The sign in the West New York, N. J., record store read: WE HAVE EVERYTHING BY FRANK SINATRA ON LP!

That record store closed its doors in 1959, but today its owner, an exuberant Sinatra enthusiast, has something even more than that—a manuscript listing not only "everything Frank Sinatra on LP," but also the complete details of every single Frank Sinatra record ever made. His name: Vito Marino.

It's a fascinating manuscript. Detailed are recording dates, cities, conductors, in many cases the complete personnel of sidemen, master numbers and record numbers. Marino, who was kind enough to allow Billboard to peruse his manuscript in preparation of "The Sinatra Report," has also included an alphabetical listing of every side Sinatra has ever recorded, as well as complete resumes of every one of his movies.

Marino, who was assisted in his work by Arthur Mallon, has devoted a large portion of his life to Sinatra—ever since the very early 1930's, when he was barely 10 years old. How come at 10? It seems that he had a couple of aunts who were just a few years older than he was and they liked to go to record hops and dance. But their dad (Vito's grandfather) insisted on some sort of chaperone, so he paid young Vito 50 cents to go along and make sure the girls didn't get into trouble. Of course, once they arrived at the dance, according to Vito, "they'd pay me 50 cents more to get lost."

However, he stayed around long enough to be infected, first by the big band bug, then with the Sinatra fever. "He seemed to have something to say. I remember the first record of his I ever heard—'On a Little Street in Singapore' with Harry James. I asked my aunt to buy it for me and I played it over and over again. Then she started giving me some of the Dorsey things." The Marino collection, which now includes just about every Sinatra record ever made, was launched.

A few years later, when Frank did his first date at the Paramount, Vito went along—willingly, this time. "We brought our lunch and sat through four shows. All the kids brought their lunches. You should have seen those paper bags all over the floor!"

Marino's enthusiasm continued through high school. When Sinatra's popularity continued to fade, Vito kept defending him, "especially against Eddie Fisher—even on street corners. We used to have big arguments. I could approve of Eckstine—but Fisher—never!"

In 1956 Marino started his record store. He did all right for three years, then decided to seek regular employment. Currently he's working daytime for the Hudson County Bureau of Elections. Much of the rest of his time is devoted to securing Sinatra data and keeping his manuscript up to date.

Recently he sent his discography to Sinatra, whom he has met casually several times. He hopes to have it published—preferably with Frank's blessings. When it does appear, it will, in any case, most surely be blessed by the host of Sinatra aficionados for whom this truly remarkable complete and worthwhile undertaking will become a "must" item.

SINATRA DISCOGRAPHY *(cont.)*

Spring Is Here
Gone With the Wind
One for My Baby

COME DANCE WITH ME
(Billy May and His Orchestra)
Capitol W 1069
Come Dance With Me
Something's Gotta Give
Just in Time
Dancing in the Dark
Too Close for Comfort
I Could Have Danced All Night
Saturday Night
Day In, Day Out
Cheek to Cheek
Baubles, Bangles and Beads
The Song Is You
The Last Dance

LOOK TO YOUR HEART
(Nelson Riddle and His Orchestra)
Capitol W 1164
Look to Your Heart
Anytime, Anywhere
Not as a Stranger
Our Town
You, My Love
Some Old Saturday Night
Fairy Tale
The Impatient Years
I Could Have Told You
When I Stop Loving You
If I Had Three Wishes
I'm Gonna Live Till I Die
(Ray Anthony Orch.)

NO ONE CARES
(Gordon Jenkins and His Orchestra)
Capitol W 1221
When No One Cares
Cottage for Sale
Where Do You Go
I Don't Stand a Ghost of a Chance With You
Here's That Rainy Day
Stormy Weather
I Can't Get Started
Why Try to Change Me Now
Just Friends
I'll Never Smile Again
Name But the Lonely Heart

CAN CAN SOUNDTRACK*
(Conducted by Nelson Riddle)
Capitol W 1301
It's All Right With Me
Let's Do It (with Shirley MacLaine)
Mantmart' (with Maurice Chevalier)
C'est Magnifique
I Love Paris (with Maurice Chevalier)

NICE 'N' EASY
Nelson Riddle and His Orchestra
Capitol W 1417
Nice 'n' Easy
That Old Feeling
How Deep Is the Ocean
I've Got a Crush on You
You Go to My Head
Fools Rush In
Nevertheless
She's Funny That Way
Try a Little Tenderness
Embraceable You
Mam'selle
Dream

SONGS FOR YOUNG LOVERS
(Nelson Riddle and His Orchestra)
Capitol W 1432
The Girl Next Door
They Can't Take That Away From Me
Violets for Your Furs
Someone to Watch Over Me
My One and Only Love
Little Girl Blue
Like Someone in Love
A Foggy Day
It Worries Me
I Can Read Between the Lines
I Get a Kick Out of You
My Funny Valentine

SWINGIN' SESSION
(Nelson Riddle and His Orchestra)
Capitol W 1491
When You're Smiling
Blue Moon
S'posin'
It All Depends on You
It's Only a Paper Moon
My Blue Heaven
Should I
September in the Rain
Always
I Can't Believe That You're in Love With Me
I Concentrate on You
You Do Something to Me

ALL THE WAY
(Nelson Riddle and His Orchestra)
Capitol W 1538
All the Way
High Hopes
Talk to Me
French Foreign Legion
To Love and Be Loved
River Stay Away From My Door
Witchcraft
It's Over, It's Over, It's Over
Ol' MacDonald
This Was My Love
All My Tomorrows
Sleep Warm

COME SWING WITH ME
(Billy May and His Orchestra)
Capitol W 1594
Day by Day
Sentimental Journey
Almost Like Being in Love
Five Minutes More
American Beauty Rose
Yes Indeed
On the Sunny Side of the Street
Don't Take Your Love From Me
That Old Black Magic
Lover
Paper Doll
I've Heard That Song Before

POINT OF NO RETURN
(Axel Stordahl and His Orchestra)
Capitol W 1676
When the World Was Young
I'll Remember April
September Song
A Million Dreams Ago
I'll See You Again
There Will Never Be Another You
Somewhere Along the Way
It's a Blue World
These Foolish Things
As Time Goes By
I'll Be Seeing You
Memories of You

FRANK SINATRA SINGS ROGERS AND HART
(Various Orchestras)
Capitol W 1825
Little Girl Blue
My Funny Valentine
Wait Till You See Her
Spring Is Here
Dancing on the Ceiling
The Lady Is a Tramp
I Wish I Were in Love Again
Lover
It's Easy to Remember
It Never Entered My Mind
Glad to Be Unhappy
Blue Moon

TELL HER YOU LOVE HER
(Nelson Riddle and His Orchestra)
Capitol T 1919
Tell Her You Love Her
Love Is Here to Stay
I've Got It Bad and That Ain't Good
Pennies From Heaven
I Guess I'll Have to Change My Plans
Night and Day
Makin' Whoopee
Weep They Will
Ill Wind
It Never Entered My Mind
Can't We Be Friends
When Your Lover Has Gone

FRANK SINATRA SINGS THE SELECT JOHNNY MERCER
(Various Orchestras)
Capitol W 1984
Something's Gotta Give
Day In, Day Out
Jeepers Creepers
Fools Rush In
P.S. I Love You
When the World Was Young
Blues in the Night
Too Marvelous for Words
Laura
I Thought About You
Dream
Autumn Leaves

My Warmest Congratulations

Buddy Rich

Congratulations and Thanks

COMMANDER PUBLICATIONS

Johnny Mercer • **Marshall Robbins**

SINATRA DISCOGRAPHY *(cont.)*

THE GREAT HITS OF FRANK SINATRA

(Various Orchestras)
Capitol T 2036

South of the Border
Young at Heart
Love and Marriage
Learnin' the Blues
Three Coins in the Fountain
Hey, Jealous Lover
Witchcraft
All the Way
Come Dance With Me
Only the Lonely
Nice 'n' Easy

FRANK SINATRA SINGS THE SELECT COLE PORTER

(Nelson Riddle and His Orchestra)
Capitol W 2301

I've Got You Under My Skin
I Concentrate on You
What Is this Thing Called Love
You Do Something to Me
At Long Last Love
Anything Goes
Night and Day
Just One of Those Things
I Get a Kick Out of You
You'd Be So Nice to Come Home To
I Love Paris
From This Moment On

FRANK SINATRA SINGS THE SELECT HAROLD ARLEN*

(Various Orchestras)
Capitol W 2123

I've Got the World on a String
Don't Like Goodbyes
The Gal That Got Away
Ill Wind
One for My Baby
It's Only a Paper Moon
Blues in the Night
That Old Black Magic
Last Night When We Were Young
Get Happy
Stormy Weather
I've Got a Right to Sing the Blues

THE GREAT YEARS

(Various Orchestras)
Capitol WC 01726—Three Record Set

Leon Roby
I've Got the World on a String
South of the Border
From Here to Eternity
Violets for Your Furs
Young at Heart
Three Coins in the Fountain
All at Me
The Gal That Got Away
Baby Won't You Please Come Home
Witchcraft
When Your Lover Has Gone
In the Wee Small Hours
Learnin' the Blues
Love and Marriage
The Tender Trap
Hey, Jealous Lover
No One Ever Tells You
All the Way
Autumn Leaves
High Hopes
Come Fly With Me
Put Your Dreams Away
Only the Lonely
One for My Baby
Come Dance With Me
The Last Dance
I Can't Get Started
I'll Never Smile Again
Talk to Me
The Neamess of You
Dream
How Deep Is the Ocean
Nice 'n' Easy
Ol' MacDonald
It's Over, It's Over, It's Over

REPRISE

RING-A-DING DING

(Johnny Mandel and His Orchestra)
Reprise R 1001

Ring-A-Ding Ding
Let's Fall in Love
Be Careful, It's My Heart
A Foggy Day
A Fine Romance
In the Still of the Night
The Coffee Song
When I Take My Sugar to Tea
Let's Face the Music and Dance
You'd Be So Easy to Love
You and the Night and the Music
I've Got My Love to Keep Me Warm

SINATRA SWINGS

(Billy May and His Orchestra)
Reprise R-1002

Falling in Love With Love
The Curse of an Aching Heart
Don't Cry, Joe
Please Don't Talk About Me When I'm Gone
Love Walked In
Granada
I Never Knew
Don't Be That Way
Moonlight on the Ganges
It's a Wonderful World
Have You Met Miss Jones?
You're Nobody Till Somebody Loves You

I REMEMBER TOMMY

(Sy Oliver and His Orchestra)
Reprise R-1003

I'm Getting Sentimental Over You
Imagination
There Are Such Things
East of the Sun
Daybreak
Without a Song
I'll Be Seeing You
Take Me
It's Always You
Polka Dots and Moonbeams
It Started All Over Again
The One I Love (Belongs to Somebody Else) (With Sy Oliver)

SINATRA AND STRINGS

(Don Costa and His Orchestra)
Reprise R-1004

I Hadn't Anyone Till You
Night and Day
Misty
Stardust
Come Rain or Come Shine
It Might as Well Be Spring
Prisoner of Love
That's All
All or Nothing at All
Yesterdays

SINATRA AND SWINGIN' BRASS

(Neil Hefti and His Orchestra)
Reprise R-1005

Goody, Goody
They Can't Take That Away From Me
At Long Last Love
I'm Beginning to See the Light
Don't Cha Go Away Mad
I Get a Kick Out of You
Tangerine
Love Is Just Around the Corner
Ain't She Sweet
Serenade in Blue
I Love You
Pick Yourself Up

GREAT SONGS FROM GREAT BRITAIN

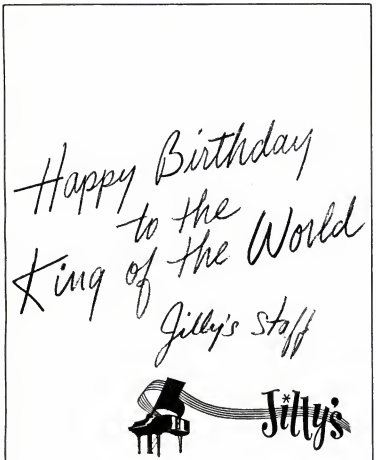
(Robert Farnon and His Orchestra)
British Reprise R-1006 (Unissued in U.S.A.)

If I Had You
The Very Thought of You
I'll Follow My Secret Heart
Garden in the Rain
London by Night
Gypsy
A Nightingale Sang in Berkley Square
We'll Meet Again
Now Is the Hour
We'll Gather Lilacs

ALL ALONE

(Gordon Jenkins and His Orchestra)
Reprise R-1007

All Alone
The Girl Next Door
Are You Lonesome Tonight
Charmaine
What'll I Do
When I Lost You
Oh, How I Miss You Tonight
Indiscreet
Remember
Together
The Song Is Ended



Torrie Zito
380 Riverside Drive
New York 25, N. Y.

Dear Frank,

In honor of your birthday and anniversary as an entertainer, I'd like to take this opportunity to say what a fulfilling musical and personal experience it was working with you.

Sincerely,
Torrie Zito

SINATRA DISCOGRAPHY *(cont.)*

SINATRA AND BASIE
(Count Basie and His Orchestra)
Reprise R-1008

Pennies From Heaven
Please Be Kind
(Love Is) The Tender Trap
Looking at the World Through Rose Colored Glasses
My Kind of Girl
I Only Have Eyes for You
Nice Work if You Can Get It
Learnin' the Blues
I'm Gonna Sit Right Down and Write Myself a Letter
I Won't Dance

THE CONCERT SINATRA
(Nelson Riddle and His Orchestra)
Reprise R-1009

I Have Dreamed
My Heart Stood Still
Lost in the Stars
Ol' Man River
You'll Never Walk Alone
Bewitched
This Nearly Was Mine
Soliloquy

SINATRA'S SINATRA
(Nelson Riddle and His Orchestra)
Reprise R-1010

I've Got You Under My Skin
In the Wee Small Hours of the Morning
The Second Time Around
Nancy
Witchcraft
Young at Heart
All the Way
How Little We Know
Packetful of Miracles
Oh, What It Seemed to Be
Call Me Irresponsible
Put Your Dreams Away

DAYS OF WINE AND ROSES
(Nelson Riddle and His Orchestra)
Reprise F-1011

Days of Wine and Roses
Moon River
The Way You Look Tonight
Three Coins in the Fountain
In the Cool, Cool, Cool of the Evening
Secret Love
Swingin' On a Star
It Might as Well Be Spring
The Continental
Love Is a Many Splendored Thing
All the Way

IT MIGHT AS WELL BE SWING
(Count Basie and His Orchestra)
Arranged and Conducted by Quincy Jones
Reprise F-1012

Fly Me to the Moon
I Wish You Love
I Believe In You
More
I Can't Stop Loving You
Hello, Dolly!
I Wanna Be Around
The Best Is Yet to Come
The Good Life
Wives and Lovers

SOFTLY (AS I LEAVE YOU)
(Various Orchestras)
Reprise F-1013

Emily
Here's to the Losers
Dear Heart
Come Blow Your Horn
Love Isn't Just for the Young
I Can't Believe I'm Losing You
Pass Me By
And Suddenly Love
Talk to Me Baby
Available
The Look of Love
Softly As I Leave You

THE SEPTEMBER OF MY YEARS
(Gordon Jenkins and His Orchestra)
Reprise F-1016

The September of My Years
How Old Am I
Don't Wait Too Long
It Gets Lonely Early
This Is All I Ask
Last Night When We Were Young
The Man in the Looking Glass
It Was a Very Good Year
When the Wind Was Green
Hello Young Lovers
I See It Now
Once Upon a Time
September Song

FINIANS RAINBOW
(Orchestra conducted by Morris Stoloff)
Reprise F-2015

Ol' Devil Moon
When I'm Not Near the Girl That I Love

GUYS AND DOLLS
(Orchestra conducted by Morris Stoloff)
Reprise F-2016

Fugue for Tinhorns (With Bing Crosby and Dean Martin)
Crap Game in New York (With Bing Crosby and Dean Martin)
Guys and Dolls (With Dean Martin)
I've Never Been in Love Before
Luck Be a Lady

KISS ME KATE
(Orchestra conducted by Morris Stoloff)
Reprise F-2017

We Open in Venice (With Dean Martin and Sammy Davis Jr.)
So in Love (With Keely Smith)

SOUTH PACIFIC
(Orchestra conducted by Morris Stoloff)
Reprise F-2018

Twin Soliloquies (Wonder How It Feels) (With Keely Smith)
Some Enchanted Evening
This Nearly Was Mine

AMERICA I HEAR YOU SINGING
(Fred Waring and the Pennsylvanians)
Reprise F-2020

The House I Live In
A Lucky Fellow Mr. Smith
Early American
You Never Had It So Good (With Bing Crosby)
Let Us Break Bread Together (With Bing Crosby)

ROBIN AND THE SEVEN HOODS
(Nelson Riddle and His Orchestra)
Reprise F-2021

My Kind of Town
Style (With Bing Crosby and Dean Martin)
Mister Booze (With Bing Crosby, Dean Martin and Sammy Davis Jr.)
I Like to Lead When I Dance
Don't Be a Do Badder (With Bing Crosby, Dean Martin and Sammy Davis Jr.)

TWELVE SONGS OF CHRISTMAS
(Fred Waring and the Pennsylvanians)
Reprise F-2022

Go Tell It on the Mountain (With Bing Crosby)
An Old Fashioned Christmas
The Little Drummer Boy
I Heard the Bells on Christmas Day
We Wish You the Merriest (With Bing Crosby)

FRANK SINATRA CONDUCTS MUSIC FROM PICTURES AND PLAYS
(No Vocals)
Reprise 9-6045

All the Way
Affair to Remember (Our Love Affair)
Laura
Tammy
Moon River
Exodus
Little Girl Blue
Maria
Something Wonderful
I've Grown Accustomed to Her Face
The Girl That I Marry
If Ever I Would Leave You

SINATRA '65
(Various Orchestras)
Reprise R-6167

Somewhere in Your Heart
I've Never Been in Love Before
Anytime at All
Main Theme From the Cardinal (Stay With Me)
When Somebody Loves You
My Kind of Town
Tell Her You Love Her
When I'm Not Near the Girl That I Love
You Brought a New Kind of Love to Me
I Like to Lead When I Dance
Luck Be a Lady

To Frank:

Thanks for a most wonderful friendship through the World of Music.

Happy birthday and heartiest congratulations on your 25th Show Business year from one of your devoted fans.

Chris Voydanoff

Here's to another Happy 25 Years

Harry Warren



So many Dutch friends wishing you another 25 years

reprise
negram

Holland

Congratulations and Best Wishes

to

Frank Sinatra

from his

Canadian friends

at

The Compo Company Limited
Apex Records Division
Lachine, Quebec
Manufacturers and Distributors of Reprise Records in Canada

GAMMA, S. A.
MEXICO CITY

CONGRATULATES
Mr. Frank Sinatra

on his
FIFTIETH ANNIVERSARY
and his
TWENTYFIFTH YEAR
ON SHOW BUSINESS

Greetings and Congratulations to Frank Sinatra from

reprise: records

Hamburg, Germany

hearty congratulations on your 50th birthday

FRANK

It is a privilege for us to handle your records in Great Britain.

PYE RECORDS LTD. LONDON, ENGLAND

25th year in the Show business!

Congratulations, Frank!!

Piero Sugar

Compagnia Generale del Disco (Italy)

Merci, FRANK SINATRA

reprise



Joyeux Anniversaire

disques vogue

FRANCE
BELGIQUE
SUISSE

Our heartiest greetings
and good wishes
on the occasion
of the
double anniversary of
FRANK SINATRA

Gal Ron Ltd.,
Licensee for Israel,
together with its
distributors and
Israel's numerous
Sinatra fans.

GREETINGS FROM SCANDINAVIA TO FRANK SINATRA

Warner-Reprise
Distributors In:

DENMARK

Hede Nielsens Fabriker A/S
Grundtvigsvej 10 A,
Copenhagen

Warner-Reprise
Distributors In:

FINLAND

Sahkoliikkeiden Oy,
Satamakatu 4,
Helsinki

Warner-Reprise
Distributors In:

NORWAY

Arne Bendiksen A/S
Malerhaugveien 20
Oslo

Warner-Reprise
Distributors In:

SWEDEN

Telefunken Försäljnings A.B.
P.O. Box 1178
Solna 1,
Stockholm

Con i miei più
Sinceri Auguri
per un Felice
Onamastico

George Raft

Music City, U.S.A.

NASHVILLE, TENNESSEE

Nashville . . .

Home of more universities, colleges, churches and millionaires per capita than any other city in the United States, boasts yet another claim - - - "World's Fastest Growing Music Industry City."

As the nation's second largest recording center, Music City offers her warmest best wishes to Frank Sinatra, whose life and works establish him a legend in his time.

To you Frank, from this Music City clan, we extend a very cordial invitation to visit the home of "The Nashville Sound" - - - the sound heard 'round the world.

A BLUE RIBBON WELCOME
AWAITS YOU



Copyrighted material



NASHVILLE
TENNESSEE
EXTENDS
AN OPEN
INVITATION TO

FRANK SINATRA

BREAKOUT SINGLES

★ NATIONAL BREAKOUTS

HANG ON SLOOPY
Ramsey Lewis Trio, Cadet 5522

SUNDAY AND ME
Jay and the Americans, United Artists 948

★ REGIONAL BREAKOUTS

These new records, not yet on Billboard's Hot 100, have been reported getting strong sales action by dealers in major market(s) listed in parentheses.

C. C. RIDER . . .
Bobby Powell, Whit 714 (Su Ma, BMI) (San Francisco)

BACK STREET . . .
Edwin Starr, Ric-Tic 107 (Myto, BMI) (Detroit)

THE THREE BELLS . . .
Tokens, B. T. Puppy 516 (Southern Music, ASCAP) (Houston)

STAY AWAY FROM MY BABY . . .
Ted Taylor, Okeh 7231 (Lois, BMI) (Memphis)

NEW ALBUM RELEASES

This form is designed to aid dealers in ordering and broadcasters in programming.

ABC PARAMOUNT

CLANCY HAYES WITH TANK LAWSON & HIS YANKEE CLIPPERS—Happy Melodies; ABC 269

SABICAS—El Rey Del Flamenco; ABC 526

B. B. KING—Confessin' the Blues; ABC 528

CHRIS CONNOR Sings Gentle Bossa Nova; ABC 529

Original Music From the Soundtrack of Nevsy Wert; ABC 532

MARILYN MICHAELS; ABC 533

FRANK BUNDA—Italian Romance, American Style; ABC 534

GEORGE HAMILTON—By George; ABC 535

VARIOUS ARTISTS—The Dangerous Christmas of Red Riding Hood From The ABC-TV Musical Comedy Special; ABC 536



CHECK THESE EXCLUSIVE FEATURES . . . *Available Only on the* SALESCASTER

Record your own custom messages *quickly —right on the machine!*

Continuous magnetic tape *cartridge* speeds recording, is compact and easily changed!


MODEL CRR-7332

Adaptable to music and P.A. systems. Mutes music automatically while announcements are being played!

THE *Cousino* SALESCASTER turns on and off automatically and broadcasts messages as often as desired. Made of American components by America's first name in automatic audio. Check the yellow pages under "Display Animation" for local dealers or write direct to:

— first name in automatic audio . .

COUSINO ELECTRONICS CORPORATION
1941 FRANKLIN AVE., TOLEDO, OHIO 43624
Dept. B

ARGO

MICHAEL GARRICK QUINTET—October Woman; ZDA 23

VARIOUS ARTISTS—The English Poets, Coleridge; RG 438

AUTUMN

THE BEAU BRUMMELS, Vol. 2; LP 104

AVOCA

WILLIE BRADY—Vol. 3 and Still More . . . Irish Songs of Freedom; AV 152

Ireland's PATRICIA CAHILL Sings for You; AV 135

CAPITOL

VARIOUS ARTISTS—Welcome to the LBJ Ranch; W 2423, WS 2423

COLUMBIA

HORACIO MOLINA—Intrimenerio; 51-49

COMMAND

RAT CHARLES SINGERS—Young Lovers On Broadway; RS 890, RS 890 SD

DECCA

BILL ANDERSON—Bright Lights and Country Music; DL 4686, DL 74686

JIMMIE DAVIS—Still I Believe; DL 4682, DL 74682

The LENNY DEE Tour; DL 4654, DL 74654

GEORGE FETER—Piano Magic Hollywood; DL 4647, DL 74647

JONAH JONES QUARTET—On the Sunny Side of the Street; DL 4689, DL 74688

SAMMY KAYE & HIS ORCH.—Swing and Sway As Go Go; OL 4687, DL 74687

KINGSTON TRIO—Somethin' Else; DL 4694, DL 74694

LORETTA LYNN—Hymns; DL 4695, DL 74695

HAROLD MORRISON—Hoss, He's the Boss; DL 4680, DL 74680

RICK NELSON—Love and Kisses; DL 4678, DL 74678

HINAPINTA—The Downtown Scene; DL 4711, DL 74711

ORIGINAL CAST—Bloomer Girl; OL 9126, DL 7126

ELMER SCHEID—Hoolerie Hullabaloo; DL 4652, DL 74652

TEXAS BOYS' CHOIR—Lead, Kindly Light; DL 4672, DL 74672

ERNEST TUBB AND HIS TEXAS TROUBADOURS —Ritzin' the Road; OL 4681, DL 74681

DOMITY

VARIOUS ARTISTS—Burn Baby, Burn; LP 102

EMARCY

KLAUS DOLDINGER QUARTET—Doldinger In South America; MGE 26009, SRE 66009

STUFF SMITH—Swingin' Stuff; MGE 26008, SRE 66008

VARIOUS ARTISTS—Coleman Hawkins & the Trumpet Kings; MGE 26011, SRE 66011

LESTER YOUNG—Swinging Sounds of the 40's; MGE 26010, SRE 66010

FREEPORT

FIVE EMPIRES—Little Miss Sad; PR 3001, FRS 4001

GRAND SIECLE

JEAN-BAPTISTE LULLY BRUITS DE TROMPETTES SINFONIES POUR LES PATES—Orchestre De Chambre (Petit); SXL 20.105 A

JEAN-PHILIPPE RAMEAU SUITE POUR TROMPETTES ET CORDES LES PALADINS—Orchestre De Chambre (Petit); SXL 20.521 A

DANCERIES FRANCOISES ET ITALIENNES—Orchestre Colver (Petit); SXL 20093

MARIN MARAIS PREMIERE SUITE EN RE MINEUR—Orchestre De Chambre (Petit); SXL 20.117 A

HEART WARMING

The Happy Sounds of JAKE HESS & THE IMPERIALS; LPHF 1847

THE SPEER FAMILY—On Concert Tour; LPHF 1855

THE PLAINSMEN QUARTET—Sings Little Is Much; LPHF 1857

THE GOSPEL ECHOES—DOTTIE, RUCH & JOE; LPHF 1829

DOTTIE RAMBO—The Good Ole Days; LPHF 1851

HOLLYWOOD RECORDS

VARIOUS ARTISTS—Merry Christmas . . . Baby; LP 501, HLP 501

IMPERIAL

The Guitars of TOM TEDESCO; LP 12295, LP 9295

SANDY NELSON—Boss Beat; LP 12298, LP 9298

THE ROLLIES—Heart Beat; LP 12299, LP 9299

IMPULSE

LAMBERT, HENDRICKS & ROSS—Sing a Song of Basie; A 83

YUSEF LATEEF—1984; A 84

COLEMAN HAWKINS—Wrapped Tight; A 87

ELVIN JONES—Dear John C.; A 88

VARIOUS ARTISTS—The New Wave In Jazz; A 90

DANNIE RICHMOND'S IN CROWD—"In" Jazz for the Culture Set; A 98

VARIOUS ARTISTS—The Definitive Jazz Scene, Vol. 3; A 9101

LIBERTY

THE SOUND OF HER MAJESTY'S ROYAL MARINES; LP 3429, LST 7429

RED SKELTON Conducts; LRP 3425, LST 7425

LONDON

MADO ROBIN—Opera and Song; 5925

ROLAND SHAW ORCH.—More Themes From the James Bond Thrillers; LL 3445, PS 445

Continued on page 36

Congratulations
FRANK
On Your 25th Anniversary In Show Business
GEORGE HARTSTONE And NORM GOODWIN
HART
Distributors, Inc.
1845 So. Orchard Ave.
Los Angeles, Calif.
90006

LAURENCE HARVEY
How many Years 7/21
GRATTERS.
L.H.

BREAKOUT ALBUMS

★ **NATIONAL BREAKOUTS**

THE BEST OF HERMAN'S HERMITS
MGM E 4315 (M); SE 4315 (S)

HOUSTON
Dean Martin, Reprise R 6181 (M); RS 6181 (S)

★ **NEW ACTION LP's**

These new albums, not yet on Billboard's Top LP's Chart, have been reported getting strong sales action by dealers in major markets.

ON A CLEAR DAY YOU CAN SEE FOREVER
Original Cast, RCA Victor LOCD 2006 (M); LSOD 2006 (S)

DO YOU BELIEVE IN MAGIC . . .
Lovin' Spoonful, Kama Sutra KLP 8050 (M); KLPS 8050 (S)

STANDING OVATION AT NEWPORT . . .
Herbie Mann, Atlantic LP 1445 (M); SD 1445 (S)

LOVE AND A WOMAN . . .
Gloria Lynne, Fontana MFG 27546 (M); SRF 67546 (S)

THE HAPPY WANDERER . . .
Lawrence Welk, Dot DLP 3653 (M); DLP 25653 (S)

STANDING ROOM ONLY . . .
Pete Fountain and His Guests, Coral CRL 57474 (M); CRL 757474 (S)

THE JIVE FIVE . . .
United Artists UAL 3485 (M); UAS 6485 (S)

THE DAWN OF CORRECTION . . .
Spokesmen, Decca DL 4712 (M); DL 74712 (S)

SHANGRI-LAS—'651 . . .
Red Bird 20-104 (M); (No Stereo)

COUNTRY SONGS FOR CITY FOLKS . . .
Jerry Lee Lewis, Smash MGS 27071 (M); SRS 67071 (S)

LOVE SONGS TO THE BEATLES . . .
Mary Wells, 20th Century-Fox TFM 3178 (M); TFS 4178 (S)

THE MAN FROM U.N.C.L.E. . . .
Hugo Montenegro, RCA Victor LPM 3475 (M); LSP 3475 (S)

ORIGINAL MUSIC FROM THE MOTION PICTURE "SHIP OF FOOLS"
Boston Pops Orch. (Fiedler), RCA Victor LM 2817 (M); LSC 2817 (S)

SCHUBERT: OCTET IN F MAJOR
Philharmonischen Oktett Berlin.
Deutsche Grammophon 19102 (M); 139102 (S)

LOW PRICE CLASSICAL

LAUDARIO 91 DI CORTONE
Soloists Chorus and Orchestra of the Societe Cameristiche Di Lugano (Loehrer). Nonesuch H 1096 (M); H 71096 (S)

REBWALD: SYMPHONY IN G MINOR "SERIEUSE/SYMPHONY IN C MAJOR "SINGULIERE"
The Stockholm Philharmonic Symphony Orchestra (Schmidt-Isserstedt). Nonesuch H-1087 (M); H-71087 (S)

JAZZ

PATTERSON'S PEOPLE
Don Patterson. Prestige 7381 (M)

WILD & WARM
Montego Joe. Prestige 7413 (M)

GOSPEL

ECHOING!
Dixie Echoes Quartet. Canaan CAS-9410-LP (S)

RELIGIOUS

NEBRASKA WESLEYAN CONCERT CHOIR PRESENTS AN ALBUM OF SACRED MUSIC
Roto ST 9511 (S)

★★★
THREE-STAR ALBUMS
The three-star rating indicates moderate sales potential within each record's music category.

POPULAR

ROY BAUER "WIZARD OF THE STRINGS" AND HIS MAGIC VIOLAS
Kapp KL 1483 (M)

CLASSICAL

MOZART: FOUR PIANO CONCERTOS
Veyron-Lacroix/Saar Philharmonic Symphony Orch. (Ristenpart). Music Guild MG 30 (M); MS 130 (S)

HANSON: PIANO CONCERTO/MOSAICS
Alfred Mouledoux, Piano/Eastman-Rochester Orch. of Mantelmier; Eastman-Rochester Orch. (Hanson). Mercury MG50430 (M); SR50430 (S)

MOZART: PIANO VARIATIONS
Byron Janis. Mercury SR 90 MS 10006

SANOSTANO SPECTACULAR
Marlborough Symphony Band. Kapp KL 1488 (M)

TELEMANN: MUSIQUE DE TABLE (BANQUET MUSIC). PRODUCTION II
Schola Cantorum Basiliensis (Wenzinger, viola). Archive ARC 3287/7 (M); ARC 73287/7 (S)

JAZZ

GF COURIERS, GF COURIERS
Charles Lloyd Quartet. Columbia CL 2412 (M); CS 9212 (S)

FOLK

SWEET NEBRASKA LAND
Ken Hamilton and Gene Schmitt. Folkmore FM 8007 (M)

ITALIAN FOLK SONGS
Folkways FS 3810 (M)

CHRISTMAS

SING NOWELL!
Occidental Children Glee Clubs (Swan). Custom Fidelity CFS 1001 (M)

MERRY CHRISTMAS IN HAWAII
Hakalaka. Kapp KL 1444 (M); KS 3444 (S)

● *Continued from page 32*

POP SPECIAL MERIT

THAT ALDRICH FEELING
Ronnie Aldrich. London SP 44070 (S)

Outstanding sound, skillful arrangements and a high degree of musicianship combines to make an excellent dance album. Aldrich's dual piano effect registers with such standards as "My Favorite Things," "Melodie D'Amour," "Music Moments" and "Memories Are Made of This."

POP SPECIAL MERIT

GNATTALI: CONCERTO DE COPACABANA
Laurindo Almeida. Capitol P 8625 (M); SP 8625 (S)

Laurindo Almeida, who is a ranking classical and jazz guitarist, plays the works of Brazilian composer Gnattali. Backed by chamber ensemble, Orquestra Brasileira de Camera. The bossa nova style falls somewhere between jazz and classical guitar, blending both elements. The treatment is subtle and moving.

POP SPECIAL MERIT

BEN BAGLEY'S JEROME KERN REVISITED
Various Artists. Columbia OL 6440 (M); OS 2840 (S)

Several delightful Jerome Kern melodies are given the Bagley touch of tastefully gutsy and obvious affection. The selections cast includes Nancy Andrews, Barbara Cook, Harold Lang, Roddy Short and Cy Young. They all pitch in to make this a charming package.

COUNTRY SPECIAL MERIT

INDIAN LOVE CALL
Kenny Roberts. Starday SLP 336 (M)

On this fine selection, Kenny Roberts turns loose with a great exhibition of yodeling as well as some excellent versions of classics such as the heartful "Tying the Leaves" and Robert's all-time hit, "I Never See Maggie Alone." Also winners are "Chime Bells" and "Indian Love Call," with Roberts in superb voice. Could be a big one for country music dealers.

JAZZ SPECIAL MERIT

GOODIES
J. J. Johnson. RCA Victor LPM 3458 (M); LSP 3458 (S)

This album is something of a departure from J. J.'s usual format of trombone with rhythm. Other instruments are used giving variation to the set. Included are Dizzy Gillespie and Jeanne Lee in duets on some off-beat vocals. The music runs from "Yes Is That So?" with accents on medium to up-tempo.

JAZZ SPECIAL MERIT

WATER BOY
Don Shirley Trio. Columbia CL 2396 (M); CS 9196 (S)

Two excellent treatments of folk material which are real standouts: "Water Boy" and "Freedom" are included here. Also some fine contemporary material such as "classical jazz" Campbell-Teal tune are heard. Ken Fricker and cellist Juri Taht.

JAZZ SPECIAL MERIT

THE NEW THING & THE BLUE THING
Ted Curson. Atlantic 1441

Curson, whose two-year tour with Charles Mingus matured him into a first-rate trumpeter, leads his quintet on five original compositions of which "Ted's Tempo" and "The Blue Thing" impress. Bill Barron on tenor sax, Dick Berk with Herb Bushler on bass and pianist George Arvanitas round out this fine group.

CLASSICAL SPECIAL MERIT

CHOPIN: PIANO CONCERTO NO. 2 IN F MINOR/FANTASIA IN F MINOR
Gina Bachauer/London Symphony Orch. (Dorati). Mercury MG 50432 (M); SR 90432 (S)

This is Miss Bachauer's second Chopin recording. She demonstrates her technical mastery and her extraordinary talents as a pianist. Both works are in the romantic vein, and Miss Bachauer is admirably equipped to perform them.

GOSPEL SPECIAL MERIT

LOOK UP TO JESUS
Florida Boys Quartet. Canaan CAS-9621-LP (S)

Stirring messages by the Florida Boys Quartet presented with modern flavor and taste and a reasonable musical layout. "There's a Leak in This Old Building" is bouncy. "I'd Better Live in the Valley" features a background with a haunting electric steel guitar, but retains that solid gospel feeling. A good package.

ALBUM REVIEW POLICY

Every album sent to Billboard for review is heard by Billboard's Review Panel, and its sales potential is rated within its category of music. Full reviews are presented for Spotlight Picks or Special Merit Picks, and all other LP's are listed under their respective categories.

★★★★
FOUR-STAR ALBUMS
The four-star rating is awarded new albums with sufficient commercial potential in their respective categories to merit being stocked by most dealers, one-stops and rack jobbers handling that category.

POPULAR

IN THE WIND
Jackie Gleason. Imperial LP 9296 (M); LP 12296 (S)

THE TONY BENNETT SONG BOOK
Ralph Sharon Trio. Columbia CL 2413 (M); CS 9213 (S)

GUY LOMBARDO AND HIS ROYAL CANADIANS PLAY THE SONGS OF CARMEN LOMBARDO
Capitol T2386 (M); DT 2386 (S)

WATUSI TRIUMPHS
Claus Ogerman and His Orch. RCA Victor LPM 3455 (M); LSP 3455 (S)

CHRISTINE FONTANE
Capitol T 10378 (M); ST 10378 (S)

SYLVIA TELLES SINGS THE WONDERFUL SONGS OF ANTONIO CARLOS JOBIM
Kapp KL 1481 (M)

THE NEW SOUND OF BRAZIL
Joao Donato. RCA Victor LPM 3473 (M); LSP 3473 (S)

WILSON MIMOSA
Capitol T 10413 (M); ST 10413 (S)

LOW PRICE POPULAR

"THE SWEETHEART TREE" AND OTHER FILM FAVORITES
Lying Strings. RCA Camden CAL 926 (M); CAS 926 (S)

LIVING GUITARS PLAY MUSIC FROM THE COUNTRY
RCA Camden CAL 924 (M); CAS 924 (S)

LOW PRICE COUNTRY

THE FABULOUS DON GIBSON
Columbia Harmony. HL 7358 (M); HS 11158 (S)

CLASSICAL

TELEMANN: CONCERTO IN E FLAT MAJOR—TRIO IN C MAJOR/CONCERTO IN F MINOR
Moscow Chamber Orch. (Barshai). Angel 36264 (M); 836264 (S)

D'ALBERT: TIEFLAND
Various Artists/Choir of the German Opera Berlin/Bamberg Symphony Orch. Orch. (Leverkuhn). Deutsche Grammophon 19424 (M); 136424 (S)

OFFENBACH: GAITE PARISIENNE; GERSHWIN: AN AMERICAN IN PARIS
Minneapolis Symphony Orch. (Dorati). Mercury MG 90431 (M) SR 90431 (S)

L'OISEAU LYRE

THE ACADEMY OF ST. MARTIN IN THE FIELDS—Haydn: Symphony No. 27
CLAUDE MONTEUX—18th Century Flute Concertos. OSA 276
SCHOENBERG: SUITE OP. 29/BERG 4 PIECES FOR CLARINET & PIANO, OP. 5—Various Artists. SOL 282

MAINSTREAM

DENNIS BUDIMIR the Creeper; S6059, S/6059
THE MATHARD FERGUSON SEXTET; S6060, S/6060
IRENE KRAL—Wonderful Life; S6058, S/6058

SOUNDTRACK—Juliet of the Spirits; S6062, S/6062
SOUNDTRACK—King Rat; S6061, S/6061

MGM

ROY ETZEL—The Silencer; E 4330, SE 4330
ERROLL GARNER—A Night at the Movies; E 4335, SE 4335
The Best of HERMAN'S HERMITS; 4315, SE 4315
ROYALETTES—It's Gonna Take a Miracle; E 4332, SE 4332
ALL THE SHAM & THE PHARAOHS; Their Second Album; E 4314, SE 4314
HANK WILLIAMS Jr.—Ballads of the Hills & Plains; E 4316, SE 4316

MOBILE FIDELITY

Twilight of Steam, Vol. 2; MF 15

MOTOWN

FOUR TOPS Second Album; 634
THE SUPREMES at the Copa; 636

PICKWICK

PARRIS MITCHELL STRINGS—Dancing in the Dark & Other Great Standards; PC 3006, SPC 5006
PARRIS MITCHELL STRINGS—From Paris, With Love; PC 5002, SPC 5002
PARRIS MITCHELL STRINGS—From Spain, With Love; PC 5003, SPC 5003
PARRIS MITCHELL VOICES—Magic Moments of Love; PC 5004, SPC 5004
PARRIS MITCHELL STRINGS—Night and Day & Other Great Songs of Love; PC 5005, SPC 5005

PRESTIGE

MORRIS NANTON—Something We've Got; PR 7409
DON PATTERSON—Holiday Soul; PB 7415
BOBBY TIMMONS—Holiday Soul; PB 7414

RCA VICTOR

RAT MARTIN & HIS ORCH.—Music From Thunderball & Other Thrillers; CAL 927, CAS 927

REQUEST RECORDS

TOMMY SCOTT & THE MEN OF THE LONG JOURNEY—Songs of the Road; RLP 8064, SRLP 8064

SAVAGE

PETE BEST—Best of the Beatles; BM 71

STARDAY

THE SENSATIONAL OAK RIDGE BOYS FROM NASHVILLE, TENN.; SLP 356
VARIOUS ARTISTS—That's Trackdrivin', SLP 357
VARIOUS ARTISTS—Wonderful World of Gospel and Sacred Music; SLP 358

(Continued on page 52)

NEW ALBUM RELEASES

● *Continued from page 35*

STRAUSS: DIE FLEDERMAUS—Herbert von Karajan; 2923, OS 25923
EUGENE ORMENDY—Bravissimo/Ravard/Mercury; 9095, OS 25929
JOAN SUTHERLAND—Handel Arias; 5941, OS 25941
JOAN SUTHERLAND—Bellini: I Puritani; 5942, OS 25942
JOAN SUTHERLAND—Bellini Arias; 5940, OS 25940
VERDI CHOIRUSES—Chorus & Orch. of L'Accademia Di Santa Cecilia, Rome (French); 5892, OS 25893
WARNER LUNDQUIST—Birgit Nilsson & Others; 5938, OS 25938
WARNER LUNDQUIST—Opening Scene & Final Duet)—Georg Solti; 5898, OS 25898

LONDON IMPORTS—TELEFUNKEN

HAYDN-PURCELL-MOZART-TELEMANN FROM-PETERNROEMER—Camerata Academica (Amsterdam (Andre Rieu); SLT 43097
JOSEPH SCHMIDT—Operatic Recital; KT 10
STUDIO DES PIANOS MUSIK—Frohe Musik in Italien, Frankreich und Burgund; SAWT 9466-B
IMMORTAL COMPOSERS PLAY THEIR OWN COMPOSITIONS; HT 18
FAMOUS COMPOSERS PLAY THEIR OWN COMPOSITIONS, Vol. 2; HT 34
JOSEPH SCHMIDT: VARIOUS ARTISTS—The Loveliest of the Past; HT P 507
VARIOUS ARTISTS—Ihr Musik, Frisch Auf!; SAWT 9462-B
VARIOUS ARTISTS—Three Penny Opera; HT 23
SELECTIONS FROM TANNHAUSER—Bayreuth 1956; HT 3
PETER ANDERS: Operatic Recital No. 1, Selections From Aida/Rigoletto/Carmen; HT 2
TCHAIKOVSKY SYMPHONY NO. 6 IN B MINOR, OP. 74—Concertgebouw Orch. of Amsterdam (Mengelberg); HT 3
MAHLER/DEL STAHONY NO. 8 IN E MINOR, OP. 64—Berlin Phil. Orch. (Mengelberg); HT 4
MOZART: VIOLIN CONCERTO NO. 5 IN A MAJOR K. 218—Orch. of the German Opera House, Berlin (Fischer); HT 5
BEETHOVEN: VIOLIN CONCERTO IN E MAJOR OP. 61—Berlin Phil. Orch. (Schmidt-Isserstedt); HT 6
PETER ANDERS: Operatic Recital Selections From Merry Widow/Countess Maritz/Beggar Student; HT 9

LONDON

DENNIS BUDIMIR the Creeper; 56059, SW 56059
THE MATHARD FERGUSON SEXTET; 56060, SW 56060
IRENE KRAL—Wonderful Life; 56058, SW 56058

When a record company signs an artist
of importance, it usually blows trumpets,
invests in double page spreads and,
in general, raises all kinds of hullabaloo.

But in announcing that Ray Stevens is now a
Monument artist, we don't think all that is necessary.



We think his record speaks for itself. Listen to it.

Ray is one of the big reasons monument Monument is artistry

ROY ACUFF JR.

Acuff Sr. and Wesley Rose Didn't Know He Could Sing

By ELTON WHISENHUNT

NASHVILLE — Roy Acuff Jr., 22, only child of the "King of Country Music," is embarked on a recording career with the hope of becoming a top country music artist with his own singing style, which is quite different from that of his famous father.

The ironic and extraordinary thing about it is that Roy Acuff Sr. and Wesley Rose, president of Acuff-Rose Publications, Inc., didn't know Acuff Jr. could sing.

It sounds like something from "Believe It or Not!" but here's how it happened that young Acuff got a recording contract with Hickory Records, owned by Acuff-Rose, of which Acuff Sr. is a partner:

Young Acuff had been working in the mailing department at Acuff-Rose for almost three years, helping mail out 2,500 pieces of literature a month.

One day recently, Don Gant, 23, an ebert employe of Acuff-Rose who works with artists and



ROY ACUFF JR.

composers, was in the mailing room and heard young Acuff singing. A brainstorm struck Gant. He said to Acuff Jr.:

"Would you like to record?"

Acuff Jr., who had never thought of a singing career, replied, "Sure." It was, to be sure, an odd way for the son of the "King of Country Music" to be discovered.

Gant Produces

Gant produced the session. "I had nothing to do with it," said Rose. "The credit goes to Roy Jr. and Don Gant. 'Wabash Cannonball' is the first and very likely the last Acuff Sr. song Roy Jr. will do. Roy Jr. has his own individual style. He doesn't sound like Acuff Sr. He does not sound like anybody but himself. When I first heard his voice, I knew he had his own style and a commercial sound."

Asked about future plans for Roy Jr., Rose said:

"We plan to make him a No. 1 artist." The first hurdle, he said, is to get a hit record "and the rest will follow—performance dates, TV appearances."

Roy Jr. made his first public appearance as a guest at the "Grand Ole Opry" Oct. 24, introduced by his father. When Acuff Jr. sang "Wabash Cannonball," the ovation was so great he was called back for an encore, rare for new artists.

Hickory Records recently released an album of "Great Train Songs" by Acuff Sr. Included is "Wabash Cannonball."

Acuff Jr.'s voice is different, with a bouncy, upbeat style, no doubt influenced by the music of his generation. His father's traditional style is less lively, more subdued.

As young Acuff awaits the public's reaction to his first record, he is still a mailing clerk at Acuff-Rose. And his father is saying:

"I didn't know he could sing." "Neither did I," said Rose.

Rebel Expands; Invades Canada

MOUNT RANIER, Md.— Charles R. Freeland, president of the Rebel Recording Co., with headquarters here, and long associated with country and bluegrass music, has opened a branch office in Toronto, with the hopes of building the firm's retail market in Canadian territory.

In charge of the Toronto office is John Irvine, active in the record business in Canada the last six years, both wholesale and retail. In the expansion move, the Rebel firm plans greater concentration on the retail market level in that country, too, Freeland says. In the past Rebel has been primarily engaged in mail-order business with deejays throughout the country.

Owens Firm Signs Comptons

NASHVILLE—The Compton Brothers of Alexandria, Va., have been signed by Omac, a new booking and talent agency formed recently by Buck Owens and his manager, Jack McFadden.

The Comptons will move to Bakersfield, Calif., next month and begin touring with Owens. The Comptons were formerly managed by Red Wilcox, deejay on WDON, Alexandria, Va.



JIM AND JESSE, members of the "Grand Ole Opry" and Epic Records artists, have signed an exclusive management contract with Joe Taylor (center), of Joe Taylor Artist Agency, Nashville. Jim and Jesse are also featured on a syndicated TV show.

HOT COUNTRY SINGLES

Billboard SPECIAL SURVEY for Week Ending 11/20/65

This Week	Last Week	TITLE, Artist, Label & No.	Weeks on Chart
1	10	**MAY THE BIRD OF PARADISE FLY UP YOUR NOSE** ..... 7 Little Jimmy Dickens, Columbia 43388 (Central Songs, BMI)	
2	2	**HELLO VIETNAM** ..... 13 Johnny Wright, Decca 31821 (New Keys, BMI)	
3	13	**MAKE THE WORLD GO AWAY** ..... 7 Eddy Arnold, RCA Victor 8679 (Pamper, BMI)	
4	5	**IF I TALK TO HIM** ..... 9 Connie Smith, RCA Victor 8663 (Vector, BMI)	
5	14	**BUCKAROO** ..... 5 Buck Owens & His Buckaroos, Capitol 5517 (Blue Book, BMI)	
6	1	**BEHIND THE TEAR** ..... 15 Sonny James, Capitol 5454 (Central Songs, BMI)	
7	7	**KANSAS CITY STAR** ..... 8 Roger Miller, Smash 1998 (Tree, BMI)	
8	8	**ONLY YOU (Can Break My Heart)** ..... 17 Buck Owens, Capitol 5465 (Bluebook, BMI)	
9	11	**IT'S ANOTHER WORLD** ..... 10 Wilburn Brothers, Decca 31819 (Bronx, SESAC)	
10	4	**THE BELLES OF SOUTHERN BELL** ..... 15 Dal Reeves, United Artists 980 (Tree, BMI)	
11	12	**BRIGHT LIGHTS AND COUNTRY MUSIC** ..... 12 Bill Anderson, Decca 31823 (Moss Rose & Champion, BMI)	
12	19	**ARTIFICIAL ROSE** ..... 9 Jimmy Newman, Decca 31841 (New Keys, BMI)	
13	16	**THE HOME YOU'RE TEARING DOWN** ..... 10 Loretta Lynn, Decca 31836 (Sure-Fire, BMI)	
14	26	**MORE THAN YESTERDAY** ..... 4 Slim Whitman, Imperial 66130 (Maiden Felr/Cuccia, BMI)	
15	15	**GREEN, GREEN, GRASS OF HOME** ..... 17 Porter Wagoner, RCA Victor 8622 (Tree, BMI)	
16	3	**LIVIN' IN A HOUSE FULL OF LOVE** ..... 11 David Houston, Epic 9931 (Gallico, BMI)	
17	18	**STOP THE WORLD (And Let Me Off)** ..... 9 Waylon Jennings, RCA Victor 8652 (4 Star, BMI)	
18	17	**TRUCK DRIVIN' SON-OF-A-GUN** ..... 20 Dave Dudley, Mercury 72442 (Raleigh, BMI)	
19	6	**LOVE BUG** ..... 13 Jerry Lee Lewis, Musicor 1090 (Glad, BMI)	
20	22	**FLOWERS ON THE WALL** ..... 9 Statler Brothers, Columbia 43318 (Southwind, BMI)	
21	9	**MEANWHILE, DOWN AT JOE'S** ..... 15 Kitty Wells, Decca 31817 (Wilderness, BMI)	
22	20	**CRYSTAL CHANDELIER** ..... 16 Carl Belew, RCA Victor 8638 (Harbet, SESAC)	
23	45	**TAKE ME** ..... 3 George Jones, Musicor 1117 (Glad, BMI)	
24	24	**IS IT REALLY OVER** ..... 18 Jim Reeves, RCA Victor 8625 (Tuckahoe, BMI)	
25	25	**THE OL GRIED** ..... 11 Ernest Ashworth, Hickory 1325 (Acuff-Rose, BMI)	
26	30	**THINK I'LL GO SOMEWHERE AND CRY MYSELF TO SLEEP** ..... 5 Charlie Louvin, Capitol 5476 (Moss Rose, BMI)	
27	28	**SITTIN' ON A ROCK** ..... 3 Warner Mack, Decca 31853 (Talent House, SESAC)	
28	29	**THE QUEEN OF DRUM POKER TOWN** ..... 4 Hank Snow, RCA Victor 8635 (Robertson, ASCAP)	
29	23	**HURRY, MR. PETERS** ..... 8 Justin Tubb & Larry Mann, RCA Victor 8659 (Screen Gems-Columbia, BMI)	
30	48	**ONE MAN BAND** ..... 3 Phil Baugh, Longhorn 563 (Saren & Deep Cross, BMI)	
31	33	**WHITE LIGHTNIN' EXPRESS** ..... 5 Roy Drusky, Mercury 72471 (Moss Rose, BMI)	
32	32	**HANK WILLIAMS' GUITAR** ..... 4 Freddie Hart, Kapp 694 (Loredo, BMI)	
33	34	**A-11** ..... 6 Johnny Paycheck, Hilltop 3007 (Pamper, BMI)	
34	40	**WALTZ ACROSS TEXAS** ..... 5 Ernest Tubb and His Texas Troubadours, Decca 31824 (Corwair, BMI)	
35	27	**LIFE'S GONE AND SLIPPED AWAY** ..... 7 Jerry Wallace, Mercury 72461 (Cedarwood, BMI)	
36	39	**WATCH WHERE YOU'RE GOING** ..... 5 Don Gibson, RCA Victor 8678 (Acuff-Rose, BMI)	
37	—	**WHAT WE'RE FIGHTING FOR** ..... 1 Dave Dudley, Mercury 72500 (New Keys, BMI)	
38	38	**BIG TENNESSEE** ..... 8 Tex Williams, Boone 1032 (Richwell, BMI)	
39	36	**LET'S WALK AWAY STRANGERS** ..... 6 Carl Smith, Columbia 43361 (Cedarwood, BMI)	
40	35	**HARVEST OF SUNSHINE** ..... 4 Jimmy Dean, Columbia 43382 (Plainview, BMI)	
41	49	**LOVE LOOKS GOOD ON YOU** ..... 2 Lefty Frizzell, Columbia 43364 (Sure-Fire, BMI)	
42	44	**'TATER RAISIN' MAN** ..... 3 Johnny Bond, Tower 161 (Arrostock, BMI)	
43	46	**BRINGING MARY HOME** ..... 4 Country Gentlemen, Rebel 250 (Starday, BMI)	
44	47	**POOR RED GEORGIA DIRT** ..... 3 Stonewall Jackson, Columbia 43411 (Cedarwood, BMI)	
45	—	**GIDDYUP GO** ..... 1 Red Sovine, Starday 737 (Starday, BMI)	
46	—	**ENGLAND SWINGED** ..... 1 Roger Miller, Smash 2010 (Tree, BMI)	
47	—	**TALK ME SOME SENSE** ..... 1 Bobby Bare, RCA Victor 8699 (4 Star, BMI)	
48	—	**I KEEP FORGETTIN' THAT I FORGOT ABOUT YOU** ..... 5 Norma Stewart, Capitol 5485 (Yonah, BMI)	
49	—	**HAPPY TO BE WITH YOU** ..... 1 Johnny Cash, Columbia 43420 (Copper Creek & Gallico, BMI)	
50	—	**BIG JOE** ..... 1 George & Gene, Musicor 1118 (Moss Rose, BMI)	

HOT COUNTRY ALBUMS

This Week	Last Week	TITLE, Artist, Label & No.	Weeks on Chart
1	1	**THE FIRST TIME EVERY MORNING** ..... 8 Jimmy Dean, Columbia CL 2401 (M); CS 9201 (S)	
2	2	**BEFORE YOU GO/NO ONE BUT YOU** ..... 14 Buck Owens, Capitol T 2353 (M); ST 2353 (S)	
3	3	**MY WORLD** ..... 7 Eddy Arnold, RCA Victor LPM 3466 (M); LSP 3466 (S)	
4	4	**MORE OF THAT GUITAR COUNTRY** ..... 7 Chet Atkins, RCA Victor LPM 3429 (M); LSP 3429 (S)	
5	6	**UP THROUGH THE YEARS** ..... 13 Jim Reeves, RCA Victor LPM 3427 (M); LSP 3427 (S) (o)	
6	7	**THE OTHER WOMAN** ..... 8 Ray Price, Columbia CL 2382 (M); CS 9182 (S)	
7	5	**THE INSTRUMENTAL HITS OF BUCK OWENS AND HIS BUCKAROOS** ..... 9 Capitol T 2367 (M); ST 2367 (S)	
8	8	**TRUCK DRIVIN' SON-OF-A-GUN** ..... 9 Dave Dudley, Mercury MG 21008 (M); SR 61008 (S)	
9	10	**CUTE 'N' COUNTRY** ..... 4 Connie Smith, RCA Victor LPM 3444 (M); LSP 3444 (S)	
10	9	**STRANGERS** ..... 4 Merle Haggard, Capitol T 2373 (M); ST 2373 (S)	
11	11	**THE 3rd TIME AROUND** ..... 18 Roger Miller, Smash MGS 27064 (M); SRS 67064 (S)	
12	14	**LONESOME SAD AND BLUE** ..... 17 Kitty Wells, Decca DL 4658 (M); DL 74658 (S)	
13	13	**FROM THIS PEN** ..... 10 Bill Anderson, Decca DL 4646 (M); DL 74646 (S)	
14	16	**NEW COUNTRY HITS** ..... 7 George Jones & the Jones Boys, Musicor MM 2060 (M); MS 3060 (S)	
15	18	**DON'T TAKE ADVANTAGE OF ME** ..... 4 Bonnie Owens, Capitol T 2403 (M); ST 2403 (S)	
16	17	**THE BRIDGE WASHED OUT** ..... 1 Warner Mack, Decca DL 4692 (M); DL 74692 (S)	
17	12	**DEL REEVES SINGS GIRL ON THE BILLBOARD** ..... 9 United Artists UAL 3441 (M); UAS 6441 (S)	
18	19	**ROGER MILLER GOLDEN HITS** ..... 1 Smash MGS 27075 (M); SRS 67075 (S)	
19	—	**STONEWALL JACKSON'S GREATEST HITS** ..... 2 Columbia CL 2377 (M); CS 9177 (S)	
20	20		



KITTY WELLS' "Meanwhile Down at Joe's" (Decca 31817), written by Harlan Howard, continues to move up in the charts. Kitty, who is one of the all-time c&w box office draws, is booked by The Moeller Talent Agency, Nashville. (Advertisement)

CMA Membership Hits 1,570 Mark

NASHVILLE — The Country Music Association continues to grow, with announcement of 87 new members by executive director Jo Walker, bringing total individual membership to 1,570.

The 87 members made application in September and October and were admitted by the CMA board at its meeting two weeks ago, Mrs. Walker said.

Already several dozen more applications for membership are pending for board approval, which is usually routine. These applications resulted from the recent Country Music Festival (Oct. 21-23).

The 87 new members by category:

Publishers, 5; advertising agencies, 7; trade publications, 7; managers, bookers and agents, 10; artists, 11; record company officials, 10; composers, 8; radio-TV executives, 7; disk jockeys, 4; non-affiliated, 18. The non-affiliated category covers persons in the country music industry who do not fit into one of the other nine categories.

Gemmill Named Shoestring Mgr.

RICHMOND, Va. — Country music promoter and booker Jim Gemmill, of this city, has been named general manager of Shoestring Records by the label's president, Steve Richardson Jr., local businessman. Gemmill says the label will concentrate chiefly on country music.

The Shoestring firm, Gemmill says, will also engage in custom pressing, with custom activity being divided between studios here and in Nashville. The Shoestring label will continue to use Columbia Records facilities for its own pressings.



BILL ANDERSON HONORED. Country music star Bill Anderson (right) got an ovation at a show in his native South Carolina recently when Gov. Robert E. McNair (left) proclaimed it "Bill Anderson Day." Anderson, most prominent country music star the State has produced, presented the Governor his latest single and album.

YESTERYEAR'S COUNTRY HITS

Change-of-pace programming from your librarian's shelves, featuring the disks that were the hottest in the Country field 5 years ago and 10 years ago this week. Here's how they ranked in Billboard's chart at that time.

COUNTRY SINGLES—5 Years Ago November 21, 1960

1. On the Wings of a Dove, Ferlin Husky, Capitol
2. Excuse Me, Buck Owens, Capitol
3. Alabam, Cowboy Copas, Starday
4. Before This Day Ends, George Hamilton IV, ABC-Paramount
5. I Don't Believe I'll Fall in Love Today, Warren Smith, Liberty
6. I Missed Me, Jim Reeves, RCA Victor
7. I Wish I Could Fall in Love Today, Ray Price, Columbia
8. (I Can't Help You) I'm Falling Too, Skeeter Davis, RCA Victor
9. North to Alaska, Johnny Horton, Columbia
10. Ballad of Wild River, Gene Woods, Hap

COUNTRY SINGLES—10 Years Ago November 19, 1955

1. Love, Love, Love, Webb Pierce, Decca
2. Just Call Me Lonesome, Eddy Arnold, RCA Victor
3. Sixteen Tons, Tennessee Ernie Ford, Capitol
4. Satisfied Mind, Porter Wagoner, RCA Victor
5. I Don't Care, Webb Pierce, Decca
6. I Forgot to Remember to Forget, Elvis Presley, Sun
7. All Right, Faron Young, Capitol
8. Beautiful Lies, Jean Shepard, Capitol
9. Cattle Call, Eddy Arnold & Hugo Winterhalter, RCA Victor
10. Satisfied Mind, Red & Betty Foley, Decca

NASHVILLE SCENE

By ELTON WHISENHUNT

TOUR TOPICS—Moeller Talent, Inc., has set tours of Germany, Italy and France for **Carl Perkins** and **Red Sovine**. Perkins will tour Nov. 30 to Dec. 19, and Sovine from April 1 to May 1. . . . The cast of the Canadian TV show, "Carl Smith Country Music Hall," will be booked in 1966 in every Canadian city where the TV show is seen.

TOWN AND COUNTRY—A new label, Ambassador Recording Co., has been formed at Columbia, S. C. President is **David A. Katt**, and general manager is **Richard P. Mansuetto**. . . . Country music continues to move uptown. When "The Jimmy Dean Show" is filmed at Carnegie Hall next month, Dean and guest stars

(Continued on page 40)

COUNTRY MUSIC CORNER

By BILL SACHS

Veteran country music man **Howard Vokes**, who recently launched his own label, Vokes Records, with headquarters in New Kensington, Pa., invites country deejays to write in for a spot on the firm's mailing list. The new label will feature "real, down-to-earth country music," Vokes says. His address: P. O. Box 1203, New Kensington 15068. . . . **Pleasant Ray Hegwood** and **Carl Davis**, new on the staff of WWBC, Cocoa, Fla., put in a bid for records from the artists and diskeries. . . . **Jack Reno**, who spins the country matter at KLLL, Lubbock, Tex., recently signed a recording pact with Banner Records and has a rush release called "The Biggest Man." Deejays missed in the original mailing may obtain copies by writing to Jack at the station.

Al (Flat Top) Daly, veteran deejay long active with Operation Leaky Arm (OLA) out of Jackson, Mich., is now holding down the

(Continued on page 40)

Gayle in Action For Round-Up

HOLLYWOOD—Tim Gayle, veteran indie public relations man and writer's agent who has been headquartering here the last 10 months, has gone into action for Matt Furin's Round-Up Records, Nashville-based c&w diskery.

Round-Up's current releases include "Soul of a Child," by DJ Bill Clayborne; "Each Time," by April Clark, and "Quarreling," by Kenny B. Jones.

Another Gayle client, Galen Arrington, of El Dorado Records, Mesa, Ariz., has turned his entire operation over to Gayle for both national promotion and distribution. Charline Arthur, whose "Golden Record" is on El Dorado, has signed management-publicity pact with Gayle's office. Miss Arthur was formerly on RCA Victor and a member of "Grand Ole Opry" for a brief stint.

Neal Bookings

TORONTO—The Bob Neal Agency, Nashville, has set the following talent for the Edison Hotel here: Earl Scott, Nov. 15-20; Johnny Bond, Nov. 22-27; Tompall and the Glaser Brothers, Nov. 29-Dec. 4; Jimmy Martin and the Sunny Mountain Boys, Dec. 6-11, and Bill Carlisle, Dec. 13-18. Canadian artist Orvil Proffit will work the Edison the last two weeks of December. Country singer Johnny Sea is set for a two-week stint at the hungry i, San Francisco, early in the new year, in a deal arranged by his personal manager, Gene Nash, in co-operation with the Neal office.

WCLU Staff Set

CINCINNATI — Station WCLU, Covington, Ky., new country music outlet which bowed here Oct. 29 to cover the Cincy area, last week announced its staff as follows: Irving Schwartz, president, general manager and sole owner; Jimmy Logsdon, formerly for several years country disk squire on WCKY here, musical director and morning deejay; Roy Sheppard, weekend DJ; Sid Ten-Eyck, news and public affairs director, and Bob Scott, program director and afternoon deejay. Ten-Eyck's broadcasting experience dates back to 1929 and includes stints with WLW, WCKY and WKRC here.

Simpson, Hight Booking Talent

DURHAM, N. C.—Businessman Albert Simpson and country music DJ Mike Hight have formed A.&M. Promotions to book country music shows in Central North Carolina.

First package, set for the Dorton Arena in Raleigh, N. C., next week (26), consists of Warner Mack, the Wilburn Brothers, Don Helm, Harold Morrison, Ray Pillow, Linda Keaton, local TV personality Jim Thornton, and Hight, who is also a performer on the Thornton show. A.&M. plans a second show in January.

Peebles Sets Cincy Series; Adds 5 Midwestern Stands

CINCINNATI—Harry (Hap) Peebles, Wichita, Kan., promoter and producer of country music shows, has signed to present a series of monthly shows at Cincinnati Gardens, with the first package set to show here in two performances Sunday, Nov. 28. The Gardens has a capacity of 13,500 for stageshows.

Peebles' initial offering here will highlight Carl Smith, Faron Young, Martha Carson, Mac Wiseman, Jimmie Skinner, Redd Stewart, the Collins Sisters, along with Pee Wee King and the Golden West Cowboys.

The second show has been set for New Year's Eve, with Hank Snow and the Rainbow Ranch Boys, Minnie Pearl, Tex Ritter, Don Gibson, Bob Luman, along with Jerry Rivers and the Homesteaders.

Peebles is also adding five other Midwestern cities to his extensive promotional operation. All will play on a regular monthly basis. Stands and starting dates are Robinson Auditorium, Little Rock, Ark., Nov. 25; Memorial Building, Joplin, Mo., Nov. 26; Municipal Auditorium, Oklahoma City, Nov. 27; Municipal Theater, Tulsa, Okla., Nov. 28, and Shrine Mosque, Springfield, Mo., Nov. 30. Featured on this tour will be Tex Ritter, Johnnie Lee Wills and His Western Swing Band, Stonewall Jackson, Marion Worth and Leon Douglas.

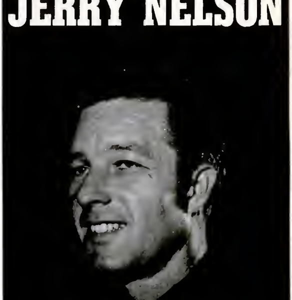
The 20th annual "Thanksgiving Spectacular" for the Peebles' regulars will play Convention Hall, Enid, Okla., Nov. 18; Municipal Auditorium, Topeka, Kan., Nov. 19; City Auditorium, St. Joseph, Mo., Nov. 20; Memorial Building, Kansas City, Kan., Nov. 21; Coliseum, Sioux Falls, S. D., Nov. 23; Municipal Auditorium, Sioux City, Ia., Nov. 24; Music Hall, Omaha, Nov. 25; Memorial Hall, Salina, Kan., Nov. 26, and Beech Activity Center, Wichita, Kan., Nov. 27.

Participating in the Thanksgiving tour will be Ernest Tubb and the Texas Troubadors, Jean Shepard, Roy Clark, Bobby Lewis, Joan Bon and the Coquettes, along with Gary Van and the Western caravan.

Say You Saw It in Billboard

Presenting . . .

JERRY NELSON



A Brilliant NEW Talent

"EASY COME, EASY GO!"

b/w

"I'LL BE SOMEWHERE"
(WORLDWIDE 3012)

BREAKING BIG:
ATLANTA! BIRMINGHAM! MONTGOMERY!

Personal Management
Johnny Brooks
World Wide Enterprises
P. O. Box 13612, Station K
Atlanta, Ga. 30324
A.C. 404—874-2781

NASHVILLE SCENE

• *Continued from page 39*

Don Gibson, Chet Atkins, Floyd Cramer and Boots Randolph will be in formal dress. . . .

DID/A KNOW that **LeRoy Van Dyke** studied journalism in college and worked for a trade magazine before becoming an entertainer?

CHART CHAT—A new record produced by singer **Jack Martin** (who is also a policeman) on his own COR label was grabbed up on lease by MGM a&r man, **Jim Vienneau**. The disk, "He's Coming Home," by the **Indigos**, has been released on the Verve-Folkways label. . . . **Roy Orbison** cut another album last week, his third since signing with MGM in July. This one is for January release. . . . **Little Jimmy Dickens** is still flying high on the strength of his "May the Bird of Paradise Fly Up Your Nose." He has already taped for "The Jimmy Dean Show" and "Hullabaloo." On Dec. 12, he tapes for "Hollywood A Go-Go" and "Ninth Street West" and next day for "The Lloyd Thaxton Show," all in Hollywood. . . . **Webb Pierce** has recorded his first Christmas season single, "Christmas at Home." . . . First American release by **Steff**, the young Swiss singer-actor-composer-musician-law student, is "Where Did She Go?" on Epic.

HOP-SCOTCH—Saw **Roy Acuff** recently. He had several boxes full of cards, letters, telegrams in his car. He received them during the summer while he was in the hospital with wreck injuries. He took them to his Roy Acuff's Exhibits and found a place for them, along with a sign explaining the collection. . . . **Tim Gayle**, 6376 Yucca Street, Hollywood, has some design copies left of Charline Arthur's "Golden Record." . . . **Bill Brock**, composer, has formed his own publishing and record-producing business, Block Cloud Productions. . . . Cedarwood Publishing Co. opened Cedarwood Sound Studios this week (15). It will be available to the public for demo and master sessions. Studios are headed by Cedarwood PR director **Roger Sovine**.

Biweekly to Bow

NEW YORK—Record Beat, a biweekly music fan tabloid, begins publication Jan. 6. The publication, headquartered here, is a division of Dana/Phillips, a Los Angeles corporation. Publisher and editor in chief is Sam Chase, formerly editor in chief of Billboard and publisher and editor in chief of Music Business, which ceased operations earlier this year.

Cameo's 'Boys' Out

NEW YORK—Cameo Records this week released "Boys," with Peter Best, after a Beatles recording of the same song had been withdrawn by Capitol Records.

The Capitol record was withdrawn under terms of an agreement with Brian Epstein, the Beatles manager. The agreement gives Epstein veto power over releases in this country of early Beatles material. Theory is that release of this material could hurt sale of current product.

Best, one of the original Beatles, has filed a suit against Brian Epstein and Ringo Starr charging libel. His first U. S. release was a single on Mr. Maestro two months ago.

Space contributed as a public service by this magazine.

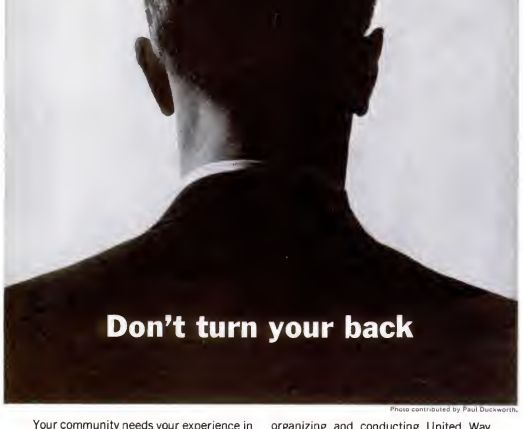


Photo contributed by Paul Duckworth.

Your community needs your experience in helping to maintain its American tradition of people voluntarily helping people. Whether you are an executive with a national corporation, a local business or professional leader, you can help set the example by taking an active role in your United Way programs.

Offer your skills to help in planning for human needs, to assist in budgeting for organizing and conducting United Way campaigns in your community.

Only when goals are met can human needs of those who require care, love and hope be fulfilled, and communities made healthier and happier places for all citizens today and tomorrow. Participating in your United Fund or Community Chest is one way to affirm your confidence in the American way of life.

Your One Gift Works Many Wonders/THE UNITED WAY/

25 million families benefit from child care, family service, youth guidance, health programs and services for the armed forces through 34,500 United Way agencies.

COUNTRY MUSIC CORNER

• *Continued from page 39*

afternoon slot, Sunday through Friday, at WJCO-AM, Jackson, Mich. "I'm in need of o&w releases, both singles and albums," writes Flat Top, "to be featured on my portion of 'Country & Western Jubilee.' Would like to hear from all those who helped support O.A during the years that I was at the helm as the station's 'Operation Leaky Arm."

Bill Springer, president of Faye Music & Publishing Co., White Plains, Ky., says he is preparing for December release a book entitled "A Course in Professional Songwriting," which carries a pre-release price of $5. Springer says the book will also serve as the text for a correspondence course his firm plans to offer at a later date. . . . **Mr. and Mrs. Bill Childs Jr.** announce a new spectacular in the form of a son born during the recent country music festival. . . . General Manager **James B. Holden** of WIOO Radio, Carlisle, Pa., sends out an S.O.S. for country singles and albums to build up a library that is virtually empty at the moment. WIOO is a new country music station.

Uncle John Brunell, who whirled the country stuff at WVTR, White River Junction, Vt., for quite a few years, is now serving in a similar capacity at WTSV-AM-FM, Claremont, N. H., part of a six-station chain in New England. WTSV is now programming country music for the first time, and Brunell's old "Country Corner" is now featured on two of the Knight Quality stations—WTSV and WTSL, Hanover, N. H. Uncle John says he drastically needs all country releases—new and old. . . . **Jimmy Kish**, after more than 18 years as an entertainer and leader of his own combo in the country field, has finally cut his first record, a thing called "It's My Lazy Day," written by **Smiley Burnette**, and released on the Nashville label. Flip is "I Dare to Dream," which Kish wrote in collaboration with **Lee Peterson**. "Lazy Day" was given to Jimmy by Burnette 15 years ago, when Smiley appeared as a guest on one of Kish's radio shows. Kish cut the session at the Starday Studios in Madison, Tenn., backed by Nashville musicians and the **Harden Trio**.

Amy-Mala to Handle Eskee

NEW YORK—Eskee Records has been formed by Escalator Productions, with Amy-Mala to handle the distribution. The new label is headed by Peggy Scarrone, with Sid Shaw creative director and a&r head, and Bill Downes, general manager and talent co-ordinator.

First release on label is "I'm Hip to You," backed with "You Don't Mean Me No Good," with the Jelly Beans. The group is promoting the record this month on a tour which takes them to Cleveland, Philadelphia, Pittsburgh, Buffalo, Detroit and Washington.

Other artists on the label are the Brotherly Lovers, the Four Evers, Beau Hannon and Mark Hopkins.

Lee Young Goes Independent Route

HOLLYWOOD—Lee Young, former Vee Jay a&r man, has formed his own independent production company, with the Driftwoods signed as his first instrumental group. Young has inactivated his own Melie label which was distributed by Vee Jay.

Producer plans working with an initial nucleus of five acts. His office is at 1607 El Centro Avenue.

ESCALATOR PRODUCTIONS, INC.
ANNOUNCES THE BIRTH OF A NEW LABEL



THEIR FIRST HIT RECORD

"I'M HIP TO YOU"

b/w

"YOU DON'T MEAN ME NO GOOD"

ESKEE #10-001

JELLY BEANS

NATIONAL DISTRIBUTOR:

BELL RECORDS
AMY
mala

ESCALATOR PRODUCTIONS, INC.
20 EAST 64th ST. NEW YORK, N. Y.
TEL.: 8-1511

SYD SHAW *(A&R)*
PEGGY SCARRONE *(PRESIDENT)*
BILL DOWNS *(TALENT)*




from
Switzerland...
A fresh
International
Talent
meet
Steff
• writer
• vocalist
• musician
• actor
• showman
his first
American
Release
"Where
Did She
Go" (Epic 5-9870)

MUSIC CAPITALS OF THE WORLD

• *Continued from page 29*

nized. . . . President of Warner Bros. Records in the U. S., Mike **Maitland,** will have meetings with Viking Records' director, **Ron Dalton,** here. Viking handles the Reprise label. . . . New find **Ken Lennon,** 20-year-old c&w artist from Auckland, is receiving respect from Viking by having a single, EP and LP released before Yule. LP title will be "This Hombre Called Lennon." . . . Australian publishing houses are receiving the offer of rights to New Zealand compositions controlled by Viking Records. Director **Murdoch Riley** has spent several days overseas to bring this about.

J. P. MONAGHAN

HOLLYWOOD

The Composers & Lyricists Guild's new pact with the Society of Independent Film Producers closely duplicates the contract between the musicians and the Association of Motion Picture and TV Producers, the older producers' organization.

Barney Wendock has formed Turntable Records, with his first artist **Johnny White.** Debut singles are "Come Rain or Come Shrine" and "Love Me." Wendock, a former DJ, is aiming at the adult market. Firm's address is P. O. Box 8273, Universal City, Calif.

New film assignments include: **Gale Garnett** doing the female voice for a new cartoon film, "Mad Monster Party." Vocalist has been dubbing voices two years. **Fernando and Telcher** scoring the music for "Big Lavender"; **Tom Jones** singing the title song in "Promise Her Anything," written by **Bert Bacharach** and **Hal David,** and **Herman's Hermits** completing a soundtrack LP from "No Place Like Space."

Year-end talent line-up for the Sands in Las Vegas showcases **Dean Martin, Danny Thomas, Carol Burnett, Frank Sinatra** and **Sammy Davis.** . . . Reprise is reissuing the "Twelve Songs of Christmas" LP which stars **Bing Crosby, Frank Sinatra** and **Fred Waring and the Pennsylvanians.**

Disneyland's Tencennial summer celebration, spotlighting big band entertainment, drew 3,324,554 persons, an increase of 400,000 over last year. Talent buyer **Tommy Walker's** band line-up included **Duke Ellington, Louis Armstrong, Stan Kenton, Woody Herman, Harry James, Si Zentner, Tex Beneke** and **Wayne King.**

ELIOT TIEGEL

SAN FRANCISCO

Most disk jockeys here are plugging **Tony Bennett's** "Shadow of Your Smile" (or "Love Theme From the Sandpiper." His version, sparked by **Andy Williams'** interpretation on his last show last spring, throws it into Academy Award stature, according to those in the record field here. . . . Radio KPEN's "Pick of the Week" is "Roses and Roses" LP by **Johnny Mann Singers** on Liberty. LP gets exposure 30 times a week. . . . Opinion of Boy Area dealers is that Capitol's "Hollyridge Strings Christmas Album" will be the great favorite this year, based on the success of all their other albums. . . . **Steve O'Shea,** radio KNBR, is asking for letters to send to the Armed Forces in Vietnam.

VIRGINIA CHARNOCK

Liberty Records Church Choir Of Van Nuys

HOLLYWOOD — The 138-voice First Baptist Choir of Van Nuys, Calif., has been recorded by Liberty for November release. The choir is backed by a 30-man orchestra playing Ralph Carmichael charts.

The project is the first attempted by the label. Producer Dave Pell said he planned releasing a single of the title, "Amen" which was featured in the film, "Lilies of the Field."

The church sponsors 11 choirs, utilizing more than 850 voices. Included in the album choir are the Christianaires Choir, Christianaires Choral and College Choral groups.

The package is timed for the Christmas holidays along with "The Ventures Christmas Album." The company enters the fall selling season on a hot streak which sees Liberty/Imperial chart singles by Gary Lewis and the Playboys, Johnny Rivers, the Gants, Jan and Dean, Jackie DeShannon, Dino and Jimmy McCracklin, and albums by the Ventures, Gary Lewis, Mel Carter, Johnny Rivers, Jan and Dean and Sandy Nelson.



COLUMBIA RECORDS promotion managar Russ Yerge, Detroit, talks with CKLW's Tom Shannon. Shannon helped make Columbia's Mini Rosso single, "Il Silenzio," a breakout in the area.

This Christmas

DO SOMETHING MEMORABLE . . .

GIVE ART BOOKS



Why be commonplace? Don't follow the crowd! Give gifts that are **different,** gifts that say you cared enough to send the **unusual,** gifts that **stand out,** that will be remembered with **pleasure** when everything else is forgotten.

Art books—ideal Xmas gifts that make Xmas ideal . . .

TURNER WATERCOLOURS



By Martin Butlin

One of the most lavish art books of the year! A beautiful, full color volume containing 32 of Turner's finest watercolors—reproduced with extraordinary fidelity. "Turner's work represents the highest point of the watercolorist's art and thase color plates are so faithful that the reader seems to be watching the master at work."— H. Lester Cooke (Curator of Painting at The National Gallery of Art)

"A book that approaches perfection." — **Eric Newton**

82 pages. 12⅜ x 9¾. 32 color plates $15.00

DESIGNING AND MAKING STAGE COSTUMES



By Motley

Motley, one of the most illustrious names in theatre design, offers a magnificant guide—with lavish illustrations in color and black-and-white—to the fascinating art of creating stage costumes. Presenting a beautiful gallery of works from noted productions by leading designers, Motley describes every step and stitch of the costume designer's glamorous craft. Readers will delight in the stunning illustrations and in knowing how the costumes were assembled. An ideal gift for everyone interested in the theatre world.

144 pages. 7⅞ x 10¼. 21 full color plates. Over 100 halftone illustrations. Bibliography . . . $10.00

THE TECHNIQUES OF PAINTED ATTIC POTTERY



By Joseph Veach Noble

This beautiful book, published in co-operation with The Metropolitan Museum of Art in New York, contains many lavish illustrations of Greek vases from European and American museums and tells the full story of how the ancient Athenian potters and vasa-painters produced the greatest pottary in ancient Europeen art. Breath-taking illustrations reveal axemples of every major type of Attic vase. Here is a book that will give pleasure to all art lovers.

192 pages. 9 x 12. 260 illustrations in halftone. Color frontispiece. Bibliography. Index . . . $17.50

At your favorite bookstore or clip this coupon and mail it.

Watson-Guptill Publications, 2160 Patterson St., Cincinnati, Ohio 45214

Please send me the books I have listed below. I may return the books within tan deys efter receipt for full refund if I em not satisfied. (Ofter good in USA only.) PLEASE PRINT

Title_____ Price_____

Title_____ Price_____

Title_____ Price_____

Name_____

Street_____

City_____ State_____ Zip Code_____

☐ I anclose payment. (Check or M.O. only. Publisher pays mailing costs.) Include sales tax: for NYC add 5%; Calif., 4%; etc.

P.S. SEND FOR OUR FREE CATALOG.

Dept. 1292

Say You Saw It in Billboard

RADIO RESPONSE RATING

Buffalo Market Leaders 'Steady as They Go' in Race

By CLAUDE HALL

BUFFALO, N. Y.—No sharp changes have taken place in this, the nation's 17th radio market during the past few months, though the leaders in the influencing of sales of pop singles, albums and country music records all lost a little group due to fierce competition. The most interesting change was in the deejay influence of albums, where the Radio Response Rating survey revealed Clint Buehlman of WBEN climbed to first place with 38 per cent of the votes from third position last February. Behind him were Rick Bennet of WYSL-AM-FM, 34 per cent, and Carroll Hardy of WEBR, 28 per cent. Hardy placed first last February in the RRR survey, which polls local promotion men, record distributors, dealers, rack jobbers, one-stops and national record executives.

William Peters, program director of WBEN, attributed the power of Buehlman to "the fact that he stands in a field almost by himself . . . he's been here at least 20 years; I remember listening to him in my grammar school days. He fits in this area . . . he is the area." Buehlman, on the air 6-9 a.m., has another thing going for him, according to Peters—the school principals in the area. Because they can telephone Buehlman direct with information about school closings, school principals post bulletins at school recommending students "listen to Buehlman for information." Thus Buehlman almost has a captive audience each morning during the school months and is able to reach the teen-age market with good music that the station programs.

The station over all, however, fared only third in the market with 19 per cent of the votes for influencing album sales. Tops was WEBR with 36 per cent of the votes (last February WEBR had 52 per cent of the votes), followed by WYSL-AM-FM with 29 per cent (WYSL earned 26 per cent in the last survey). WBEN had only 12 per cent of the votes last February. (See RRR chart, page 48.)

WKBW again took big honors for influencing pop single record sales, though dropping in percentage of votes. This survey, the station received only 62 per cent as compared to 86 per cent last February. WNIA advanced from 14 per cent of the votes to 32 per cent, while remaining in second place.

Interesting to note is that WBLK-FM, a relatively new station in the market last February, is making a dent in the influencing of pop singles — largely through it's split-type programming. The station is country in the daytime and r&b at night. It earned 6 per cent of the votes this survey.

The leading deejays for in- *(Continued on page 49)*



WMCA GOOD GUY Jack Spector greets RCA Victor Records artists the Comodos at a record hop at Our Lady of Grace Church, New York. From left, Reuben Ortiz, Spector, Ginger Ortiz, and Steva Ortiz. Their latest release is "Cu Cu Ru Cu Cu Paloma."

KIMN Teen Festival Drawing Disk Execs

DENVER—Officials from at least 13 major record labels are flying in to attend the first annual KIMN Radio station's "Teen Music and Dance Festival" here Nov. 27. Viewing some of the local rock 'n' roll groups who'll be performing at the festival will be Billy James, West Coast director of talent acquisition for Columbia Records; Steve Douglas, a&r producer for Capitol Records; Al Schmitt, a&r producer for RCA Victor Records; George Sherlock, regional sales and promotion manager for Tower Records; Mike Curb, a&r for Mercury Productions, and James Bowen, director of a&r for Warner Bros.-Reprise Records.

Roger Gordon of London Records, Danny Davis of Philles Records, and Clive Fox of MGM Records are also slated to attend, according to Ted Adkins, program director of KIMN, plus representatives from Smash, Vee Jay, Philips and Liberty Records.

Headliner at the fest will be Johnny Rivers. Four local groups who'll perform are the Astronauts of RCA Victor Records, the Moon Rakers of Tower Records, the Soul-Survivors of Dot Records and Frankie Rino and the Squires. The record officials, however, are mostly flying in to witness (some will act as judges) a contest of rock 'n' *(Continued on page 52)*

R&B Stations Giving Jazz Big Assist on New Products

NEW YORK — R&b radio stations have become an important factor in the exposure of new jazz records, according to Verve Records recording chief Creed Taylor. "Aside from a few major jazz deejays and a good music station or two, the r&b stations are now the primary key for introducing new jazz products. And jazz has never been more commercial than it is now."

R&b stations, he said, often intermix jazz records with r&b. "What happens, usually, is that a nighttime deejay on an r&b station will play a jazz record and receive good audience response for it; he then passes the word along to the daytime staff. Thus a hit jazz record comes about."

E. Rodney Jones of WVON, Chicago, was responsible for breaking "Soul Sauce," said Taylor. But Jones is only one of the major r&b jockeys who've contributed to the growth of jazz-r&b, he said. "Pop stations won't touch a new jazz single and it's really difficult to break into a hard rock station's playlist at all."

The Negro market, he said, has grown in importance because the market reflects sales much faster on good new product than any other market. Taylor, who gathered Grammy Awards earlier this year for producing both the album of the year ("Getz-Gilberto") and record of the year ("The Girl From Ipanema"), said he was delighted to see jazz records appearing on the r&b chart. The "Organ Grinder Swing" LP by Jimmy Smith, he said, was already past 100,000 in sales, but that Verve has a problem with Smith. "Every time we release a single with an album, dealers suppress the single and push the LP, on which there is a greater mark-up." The last Smith single, "Organ Grinder Swing," only sold around 70,- *(Continued on page 49)*



WARNER BROS. RECORDS' PETULA CLARK paid a visit to the studios of WMEX, Boston, recently. From left, Arnie Ginsberg, Dan Donavon, Petula Clark, Bill Jones, and a regional director of the Coca-Cola Co.

AFRTS: Victory by Airpower

By ELIOT TIEGEL

LOS ANGELES—The Armed Forces Radio & Television Service is in its 23d year of providing music and variety programs as the frosting for military commanders to base their information and education programs around. AFRTS broadcasts 85 hours of radio programming and 50 hours of TV fare a week for use by 250 military radio stations and 33 television stations around the world.

The brunt of AFRTS broadcasting work is done at its headquarters here, with a New York office handling liaison between the TV networks and putting out 2½ hours of short-wave broadcasting to regions not covered by the West Coast short-wave division's 19 hours of programming.

Every form of musical entertainment is beamed by the regular radio division. The over-all radio package is comprised of shows obtained from outside sources, the military branches and AFRTS personnel. Bud Widom and George Church are the civilian employees who do disk jockey shows such as "Footlights and Soundtracks," "Music by Candlelight" and "Small World."

AFRTS obtains the latest albums from manufacturers and switches them onto its own transcriptions which are sent to *(Continued on page 52)*

CHUM's Talent Feature Boost to Record Industry

TORONTO—CHUM, Toronto, whose tight playlist has generally been considered the toughest in the country for Canadian talent to break into, has given the growing Canadian record industry a new if confidence by establishing a "Canadian Artist of the Week" feature. For the first time the station feels it can count on the industry to turn out at least 52 Canadian records a year that will meet the high competitive standards.

The 50,000-watt station, the only pop outlet in the Toronto market, is considered a powerful influence on the record market, not only in the Toronto area but also to some extent across the country as other stations watch, and may be guided by, the CHUM chart.

"We recognize the responsibilities that go with the influence we wield," said Allan Slaight, vice-president and program director, "and we feel we have a responsibility to Canadian talent. We have been playing more and more Canadian records in recent months, but this feature will draw special attention to Canadians with a big production intro, and biographical material, and so on."

Minimum exposure of the Canadian Artist of the Week disk will be played every evening on the "Brian Skinner Show," and it could also make play every afternoon on the "Bob McAdory Show," with exposure every three hours on Saturdays and Sundays. Audience reaction will determine whether the disk moves onto the regular playlist and from there to the chart.

'Martin' Show Color Topper

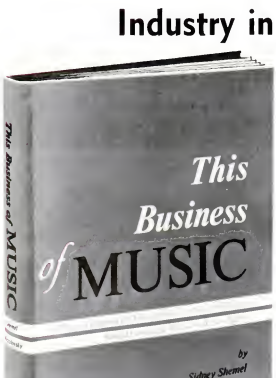
NEW YORK — "The Dean Martin Show" on NBC-TV was rated the No. 1 color TV program in a four-week survey by Trendex. The survey was based on 200,000 phone calls in September and October. Two other music shows — prime exposure mediums for record talent — were in the top 10-rated shows: "The Andy Williams Show," third, and "Hullabalooo," eighth. "The Dean Martin Show" had a color TV home rating of 39.8 against competition from a color show on another network. "The Andy Williams Show" faced competition in color from two networks.

During the four-week study period, NBC-TV broadcast 87½ hours of color in prime time, CBS-TV 39, and ABC-TV 38½, the survey showed. TV usage of color TV homes was 27 per cent greater than in b&w TV homes.


THE HIT MGM SOUND
IS ALSO ON VERVE!
!HEAR IT NOW!
SOME OTHER
FACE by
JIM BENSON
b/w Memories VK-10371
Now Verve Has That
Hit MGM Sound!
VERVE
CLOUD NINE PRODUCTION
PRODUCED BY RICHARD PERRY
AND HOWIE KANE-FOR
Verve Records is a division of Metro-Goldwyn-Mayer, Inc.

SPECIAL HOLIDAY DISCOUNTS UP TO 36%

On the Most Highly Praised and Widely Used Book Published for the Music-Record Industry in the Past Two Decades!



6⅛" x 9¼"
426 Pages
Deluxe Cloth Binding

THIS BUSINESS OF MUSIC

by Sidney Shemel & M. William Krasilovsky
Edited by Paul Ackerman

FOR THOSE IMPORTANT BUSINESS ASSOCIATES AND CLIENTS ON YOUR "HOLIDAY LIST" . . . HERE IS A GIFT OF TASTE AND THOUGHTFULNESS, IN ADDITION TO A VALUABLE AND PERMANENT TOOL OF THE TRADE.

Regular price: $12.50 per copy . . . but on purchases of 3 or more books, there are HOLIDAY DISCOUNTS from 20% to 36%! (See complete schedule on opposite page.)

A gift you know will be welcome . . . because no company can have too many copies . . . and no executive has enough until there is a copy in his office and one at home.

FOR EACH GIFT YOU WISH TO SEND, BILLBOARD WILL MAIL A HANDSOME GIFT CARD—HAND-SIGNED WITH YOUR NAME—TO EACH RECIPIENT ON DECEMBER 15.

OR, IF YOU PREFER, ALL COPIES WILL BE SENT TO YOU FOR YOUR PERSONAL DISTRIBUTION.

ORDER NOW ON THE CONVENIENT FORM ON THE OPPOSITE PAGE.

NO ORDERS AT THESE SPECIAL HOLIDAY RATES WILL BE ACCEPTED AFTER DECEMBER 15.

What people are saying about "THIS BUSINESS OF MUSIC."

"As a person who has dealt all of his adult life with the many complex problems in the music business, I wish to compliment the authors and editor of the book 'This Business of Music.' It is the most comprehansiva and valuable handbook for any individual or organization dealing with artists, writers, agents, etc."

H. J. Lengsfelder

"I find that I em using 'This Business of Music' very often to answer questions with which I was not involved in the past, and it's really a great piece of writing and editing—sort of the Dr. Spock of the music business."

Paul Mills
Solo Music Publishers

"I think it should be mandatory for every aspiring publisher or manager to read and absorb the facts in the wonderful book, 'This Business of Music' . . . an exciting and important work."

Ken Greengrass

"They range over pretty much the whole of the music business, giving detailed and satisfying accounts of matters like tha policies of the major performing rights organizations and various industry practices, that I used to think of as hopelessly incomprehensible. For the first time I find myself able to understand (I think) the complex of interrelationships among the various segments of the crazy network that comprises the music industry."

Fordham Law Review

"I want to take this opportunity to compliment you on your excellent book, 'This Business of Music.' It is most informative and very well written. The chapter on taxation, I thought, was very well handled."

Abraham Kahaner
Certified Public Acct.

"Lawyers Shemel and Krasilovsky have written a most useful guide to the many intricacies of the business aspect of music. Musicians, both amateur and professional, should thank the authors of this work for providing the answers to so many questions in such convenient form."

Music Educators Journal

Special Holiday Offer

THE FIRST INDUSTRY-WIDE DISCOUNT OFFERED ON

"THIS BUSINESS OF MUSIC"

SINCE ITS PUBLICATION IN 1964

Billboard is pleased to inform you that a gift copy of THIS BUSINESS OF MUSIC is now on the way to you with sincere HOLIDAY GREETINGS



*from*_____

This handsome gift card (hand-signed with your name) will be mailed to each gift recipient on December 15. Cards will be mailed First Class in the U. S. and via Air Mail to Recipients overseas, to assure delivery by the 25th.

SCHEDULE OF DISCOUNTS

Number Of Copies	Price Per Copy	Discount
1-2	$12.50 each	none
3-7	$10.00 each	20%
8-15	$9.00 each	28%
Over 15	$8.00 each	36%

NOTE: Billing will include a small shipping charge per copy, plus tax in cities or States where applicable.

TOTAL NUMBER OF COPIES BEING ORDERED_____

TO BE DISTRIBUTED AS FOLLOWS:

_____ Ship all copies to me at the billing address below.

_____ Ship all copies to individual addressees listed on gift form.

_____ Ship some copies to me (number ____) and balance to individuals listed on gift form.

BILL ALL COPIES TO:

Name_____

Company_____

Address_____

City, State & Zip_____

NO ORDERS ACCEPTED AT DISCOUNT RATES AFTER DECEMBER 15, 1965

SEND GIFT COPIES TO:

1. Name_____
   Company_____
   Address_____
   City, State & Zip_____
   Sign Gift Card_____
2. Name_____
   Company_____
   Address_____
   City, State & Zip_____
   Sign Gift Card_____
3. Name_____
   Company_____
   Address_____
   City, State & Zip_____
   Sign Gift Card_____
4. Name_____
   Company_____
   Address_____
   City, State & Zip_____
   Sign Gift Card_____
5. Name_____
   Company_____
   Address_____
   City, State & Zip_____
   Sign Gift Card_____
6. Name_____
   Company_____
   Address_____
   City, State & Zip_____
   Sign Gift Card_____
7. Name_____
   Company_____
   Address_____
   City, State & Zip_____
   Sign Gift Card_____
8. Name_____
   Company_____
   Address_____
   City, State & Zip_____
   Sign Gift Card_____
9. Name_____
   Company_____
   Address_____
   City, State & Zip_____
   Sign Gift Card_____
10. Name_____
    Company_____
    Address_____
    City, State & Zip_____
    Sign Gift Card_____
11. Name_____
    Company_____
    Address_____
    City, State & Zip_____
    Sign Gift Card_____
12. Name_____
    Company_____
    Address_____
    City, State & Zip_____
    Sign Gift Card_____
13. Name_____
    Company_____
    Address_____
    City, State & Zip_____
    Sign Gift Card_____
14. Name_____
    Company_____
    Address_____
    City, State & Zip_____
    Sign Gift Card_____
15. Name_____
    Company_____
    Address_____
    City, State & Zip_____
    Sign Gift Card_____

ATTACH SEPARATE SHEET FOR ADDITIONAL NAMES

MAIL THIS ORDER FORM TO: | **BILLBOARD BOOKS, BOX 8080**
165 W. 46th Street, New York, N. Y. 10036



KAPP RECORDS PROMOTION man Marv Heifer, left, looks on as deejay Bill Randle of WERE, Cleveland, is fed from a platter of Jewish delicatessen delicacies. Naturally, they were listening to Kapp's "You Don't Have to Be Jewish" album, now high on the Top LP's chart.

RADIO REPORTING RATING

BUFFALO, N. Y. . . . 3rd Cycle

NOVEMBER 20, 1965

TOP STATIONS

Call Letters	% of Total Points
WKBW	62%
WHLA	22%
WGR-FM	6%

TOP DISK JOCKEYS

Rank	Disk Jockey	Call Letters	% of Total Points
1.	Joey Reynolds	WKBW	28%
2.	Dan Neilsen	WKBW	25%
3.	Ted Bradley (tie)	WKBW	9%
3.	Fred Electine (tie)	WKBW	9%
5.	Stan Roberts	WKBW	7%
6.	"Hound Dog" (George Lorenz)	WGR-FM	2%

BY TIME SLOT

Morning Man	Stan Roberts, WKBW
Mid-Morning	Fred Electine, WKBW
Early Afternoon	Dan Neilsen, WKBW
Traffic Man	Joe Kennedy, WKBW
Early Evening	Joey Reynolds, WKBW
Late Evening	Joey Reynolds, WKBW
All Night	Lee Vogel, WKBW

★ POP Singles

1.	WKBW	62%	
2.	WHLA	22%	
3.	WGR-FM	6%	

★ POP LP's

1.	WKBW	26%
2.	WGR-AM-FM	29%
3.	WHLA	20%
4.	WADV-FM	10%
5.	WEB	9%
6.	WBUF-FM	3%

★ R&B

1.	WUFO	67%
2.	WBLF-FM (7 p.m.-midnight)	33%

★ COUNTRY

1.	WWOL	41%
2.	WBLF-FM	37%
3.	WUMJ (Lancaster)	22%

★ CONSERVATIVE

NOTE: Survey was unable to reflect station effectiveness in this category. The following stations feature this type of programming:
WEBR-AM-FM
WEBR-FM

★ COMEDY

NOTE: The following stations program cuts from Comedy LP's ac-cordingly:
WWWA
WKBW
WYSL-AM-FM

★ CLASSICAL

NOTE: No 100% Classical station in Buffalo area.

THE RADIO RESPONSE RATINGS of stations and individual air personalities have been determined by survey of local and national record promotion personnel, distributors and record manufacturers. Not a popularity poll, the ratings are strictly on the comparative ability of the stations and air personalities to influence their listeners to purchase the singles and albums played on the air. The ratings likewise point up the importance of music at all types in building audiences and creating the framework conducive to influencing the listener to purchase other products and services advertised on radio stations.

★ POP Singles

1.	Joey Reynolds	WKBW	28%
2.	Dan Neilsen	WKBW	25%
3.	Ted Bradley (tie)	WKBW	9%
3.	Fred Electine (tie)	WKBW	9%
5.	Stan Roberts	WKBW	7%
6.	"Hound Dog" (George Lorenz)	WGR-FM	2%

★ MUSIC DIR., PROGRAM DIR., OR LIBRARIAN

(Most Co-Operative in Exposing New Records)

Mary Lounley, WHLA	Program Director
Don Nesworth, WKBW	Music Director
George Lorenz, WGR-FM	Station Proprietor

★ TOP TV BANDSTAND SHOW

(Exposing Artists & Records)

The Stan Roberts Show, WKBW-TV

Sat. 2:30-3:30 p.m.

★ POP LP's

1.	Clint Roshkow	WKBW
2.	Rick Bassett	WYSL-AM-FM
3.	Carroll Hardy	WKBW

★ PROGRAM DIR., MUSIC DIR. OR LIBRARIAN

(Most Co-Operative in Exposing New LP's)

Mary Lounley Brady, WEBR	Librarian
Richard Wilson, WYSL-AM-FM	Music Director
Mrs. Ray Lapping, WEBR	Librarian

★ R&B

1.	"WBLF Bill Curtis Show"	WUFO
2.	"Hound Dog" (George Lorenz)	WBLF-FM

★ JAZZ

1.	Carroll Hardy	WKBW

★ COUNTRY

1.	Ramblin' Lee	WWOL
2.	Jack Kelly	WWOL
2.	Lee Forster	WUMJ

★ FOLK

NOTE: No Folk show in Buffalo area.

Arlen Sanders has been appointed director of program operations at the newly countrified WWVA, Wheeling, W. Va.; he is former music director of KEZY, Disneyland, Calif. New man on the WWVA air staff is **Gus Thomas**, formerly of WTID, Newport News, Va. WWVA switched to a full time top 50 country format Nov. 8. . . . **Robin Seymour**, the host of CKLW's "Swingin' Time" teen-age show has been running a record contest; any record that wins for five consecutive days is featured on the show for the next five days and then is played on CKLW radio. The audience votes, and the competition is fierce — the **San Remo Golden Strings**, the **Kinks, Edwin Starr.**

Bob Dean and **Jack Schmitt** are the latest additions to the deejay staff of KQUE - FM, Houston. . . . **Bob Sinclair**, a deejay on the staff of KTSA, San Antonio, has left the station to join a San Francisco outlet. . . . Thanks for the note, **Barney**. I'd like to hear about WITN-AM-FM every now and then (**Barney L. Casey**) is assistant engineer with the Washington, N. C. station).

We're a little late, but would still like to get our congratulations to **Leonard H. Goldenson**, president of ABC, on his Pulse man of the year award. In his acceptance speech, Goldenson brought out some interesting figures: "In a nation of roughly 190 million people, there are 228 million working radio sets —171 million in homes and 57 million in automobiles."

Jim Nabors is now with WPTR, Albany - Schenectady-Troy; he was with WEAM, Washington. . . . WSAI's **Bob White** is a new father — his third daughter. That WSAI staff is sure prolific: **Charlie Murdock, Steve Kirk** and **Tom Kennington** have all had daughters in the past few weeks.

The new program director of KAKC-AM-FM, Tulsa, Okla., is **George Basil (Scooter) Segraves**; he has been music director and assistant program director for more than a year and a half. **Dick Schmitz**, former program director, moves up to KAKC director of operations. . . . New KSFO production co-ordinator is **Sue Scott**. Scott replaces **Mark Blinoff** at the San Francisco station. Blinoff has moved to KEX, Portland, Ore., to become program director. Scott was formerly program director at KSJO, San Jose.

Tom Whittaker, a deejay at WFAS, Westchester, has been named music director of the outlet. . . . **Lee Askervold** has joined the air staff at KONO, Seattle. . . . New full-time staff man at CHUM, Toronto, is **Duff Roman**. . . . **Fred F. Shawn**, general manager of WJKS-TV, now under construction in Jacksonville, Fla.

Herb Oscar Anderson, WABC morning personality, was honored Friday (5) by the advertising Club of New York at a luncheon. . . . **Elliot Nevins** has been upped to production manager at WIOD, Miami, Fla.

Joel Sebastian and **Barney Pip** have joined WCFL, Chicago. Sebastian was with KLAC, Los Angeles, and Pip was with KDWB, St. Paul Program director **Ken Draper** is also planning another talent acquisition.

CLAUDE HALL

WEFM-FM to Stress Air Personalities

CHICAGO — WEFM-FM, a stereo outlet that features symphonic, semi-classical, and light music, is altering its format to feature strong air personalities. Newly appointed general manager Julie Herbuveaux said last week that the staff would consist of "some of the best known names in Chicago broadcasting."

The basic music programming policy remain the same, though capsule versions will be announced. Hope is to make WEFM-FM "the most-advanced stereo operation in the country." WEFM-FM began transmitting experimental stereo FM broadcasts in 1959 and transmitted stereo FM broadcasts, using new national standards approved by the FCC, in June 1961.

The reason for the format expansion, said Herbuveaux, "has reached an FM saturation point in Chicago," Herbuveaux said. "That makes our total of FM homes larger than that for total radio homes in five of the nation's top markets, including San Francisco, Pittsburgh and St. Louis." The station will carry advertising for the first time.

STATIONS BY FORMAT

AM RADIO FREQUENCIES

WGR	550	WUFO	1300
WBEN	930	WWOL	1120
WKBW	1520	WBLF	1330
		WWWA	1539

FM RADIO FREQUENCIES

WBUF-FM	92.9	WEB-FM	94.9
WADV-FM	99.3	WWOL-FM	99.1
WEBR-FM	94.5	WBEN-FM	102.5

BUFFALO, N. Y. (Including Cheektowaga, Amherst) County's 17th Radio Market (8 AM; 9 FM)

WADV-FM: ERP 17,600 watts. Independent. On the air 9:12 p.m. Mon-Sat. Music format: Standard (90%)-Polka (10%). Special programming: "America's Search for Security in the Nuclear Age," a lecture & non-political discussion of our survival as a nation, with Dr. Donal Clark, 2:05 p.m. Sun. "Distinctions in Stereo," with Carl Roof, 9:05-9 p.m. Sun. "Notes From Underground," featuring discussion of contemporary subjects with Fred Keller, 10:05-11 p.m. Sun. 5-min. news on the hr. Supplies newscasts at 8 a.m. & noon daily. Folk Music featured on "Folk Festival," 7:05-8 p.m. Sun. New records are selected for air-play by prog. dir. Record promotion people are seen M-F. Gen'l mgr., Daniel J. Lewis, Jr. Prog. dir., Nancy Lee Lasnik. Send 1 stereo copy of LP's to Nancy Lasnik, 324 Delaware, Buffalo, N. Y. 14202. Phone: (716) 854-6051.

WBEN: 5,000 watts. CBS affiliate. On the air 24 hrs. a day. Music format: Pop-Standard (100%). Special programming: New York Yankee baseball, Buffalo Bills football, Niagara Univ. & Univ. of Buffalo basketball in season. "Breakfast Show," featuring interviews, guest interviews and audience participation, hosted by John Cameron Swayze, 7:15-8 a.m. M-Sat. "Luncheon Club," audience participation and guest interviews with Mike Mendola, 11:15-1 p.m. M-F. Television outlet is WBEN-TV, channel 4. News "Almanac" at 5 min. past the hr. on news dept. Special equipment: 6 two-way radio cars. Extended newscasts at 6, 7, 8, 9 a.m., noon, 6 & 11 p.m. daily. News records selected for air-play by prog. dir. & librarian. Record promotion people are seen M-F. Gen'l mgr., C. Robert Thompson. Send 2 copies of 45's and 3 copies of LP's to Librarian Mrs. Kap Lapping, 2077 Elmwood Ave., Buffalo, N. Y. 14207. Phone: (716) 876-6930.

WBEN-FM: ERP 110,000 watts. Music format: Conservative (90%). Special programming: "The Casper Citron Show," featuring interviews, 11:15 p.m.-12:15 a.m. M-F. "Boston Symphony," 2 p.m. Wed. "Round Table," 8 p.m. Fri. Simulcast with WBEN 6-9 a.m. and all newscasts. New records are selected for air-play by prog. dir. and librarian. Record promotion people are seen M-F. Gen'l mgr., C. Robert Thompson. Send promo copies to Mrs. Kap Lapping, WEBR, 2077 Elmwood Ave., Buffalo, N. Y. 14207. Phone: (716) 876-6930.

WBUF-FM: ERP 100,000 watts. Functional Broadcasting, Inc. On the air 24 hrs. a day. Music format: Standard (100%). 4-min news spot, 5 min. past the hr. 55 past the hr. Folk Music programming occasionally. New records are selected for air-play by music dir. Station publishes playlist. Record promotion people are seen M-F. Gen'l mgr., Neale Carr. Prog. dir., Milton Allis. Send 3 promo copies of LP's to Mr. Allis, 24 North St., Buffalo, N. Y. 14203. Phone: (716) 854-6051.

WBUF-FM-TV: ERP 100,000 watts. Independent. On the air 6 a.m.-midnight. Music format: Religious (100%). Milton Allis is director of 3-man news dept. Headlines on the hr. Gen'l mgr., Neale Carr. Prog. dir., Milton Allis. Send 3 promo copies of LP's to Mr. Allis, 24 North St., Buffalo, N. Y. 14203. Phone: (716) 854-6051.

WCSC-FM: 5,000 watts. CBS affiliate. On the air 24 hrs. a day. Music format: Standard (60%)-Conservative (40%). Editorializes occasionally. Special programming: Boston Symphony, Buffalo Philharmonic, Univ. of Buffalo basketball in season. "Breakfast Show," featuring interviews, guest interviews and audience participation, hosted by John Cameron Swayze, 6:15-8 a.m. M-Sat. "Luncheon Club," audience participation and guest interviews with Mike Mendola, 11:15-1 p.m. M-F. Television outlet is WBEN-TV, channel 4. News "Almanac" at 5 min. past the hr. on news dept. Special equipment: 6 two-way radio cars. Extended newscasts at 6, 7, 8, 9 a.m., noon, 6 & 11 p.m. daily. News records selected for air-play by prog. dir. & librarian. Record promotion people are seen M-F. Gen'l mgr., C. Robert Thompson. Send 2 copies of 45's and 3 copies of LP's to Librarian Mrs. Kap Lapping, 2077 Elmwood Ave., Buffalo, N. Y. 14207. Phone: (716) 876-6930.

WEBR-FM: ERP 105,000 watts. Music format: Pop-Standard (60%)-Conservative (40%). Simulcast with WEBR 6 a.m.-11:15 p.m.

WGR: 5,000 watts. Taft Broadcasting. CBS affiliate. On the air 24 hrs. a day, midnight. Music format: Pop-Standard (100%). Editorializes occasionally. Special programming: "Extension 55," audience call-in and guest interviews with Dick Otto, 11-noon. Bob Lawrence, noon-1 p.m. M-F. "Sportsmen's Club," with Chuck Poth, Wed. & Thurs. and Phil Solmon, Fri. 7-8 p.m. Television outlet, channel 2, is WSR-TV, channel 2. 3-man news dept. Special equipment: 2 remote and walkie-talkie. 5-min. news on the hr. and half hr. Supplies newscasts at 7:30, 8:30 a.m. & 7:30 p.m. Pop-Folk Music included in regular programming. New records are selected for air-play by prog. dir. & librarian. Approx. 10 singles are programmed each week. Record promotion people are seen M-F. Gen'l mgr., Lew Platt. Prog. dir., George Lorenz. Prog. dir., Paul Spaulding. Send 3 copies of 45's and 3 copies of LP's to Mr. Lorenz, WGR-FM, 814 Rand Bldg., Buffalo, N. Y. Phone: (716) 852-3500.

WGR-FM: 100,000 watts. Functional Broadcasting, Inc. On the air 24 hrs. a day. Music format: Standard (100%). 4-min news spot, 5 min. past the hr. 55 past the hr. Folk Music programming occasionally. New records are selected for air-play by music dir. Station publishes playlist. Record promotion people are seen M-F. Gen'l mgr., Neale Carr. Prog. dir., Milton Allis. Send 3 promo copies of LP's to Mr. Allis, 24 North St., Buffalo, N. Y. 14203. Phone: (716) 854-6051.

WHLA: 5,000 watts. CBS affiliate. On the air 5:30 a.m.-1 a.m. Music format: Standard (60%)-Conservative (40%). Editorializes occasionally. Special programming: Boston Symphony, Buffalo Philharmonic, college basketball in season. "Charlie Boris Show," sports commentary, 6:10 p.m. M-F. "Darryl Lamonica Talks Football," 5:30 p.m. M-F. "Expert's Korner," bowling news and interviews with Ray Bonnetta, 6:15 p.m. Sat. "Auto doorsman," with news and commentary on hunting & fishing, 6:15 p.m. Sun. Allen, 6:30 p.m. Tues. & Thurs. Ron Arnold is director of 3-man news dept. Special equipment: 1 mobile unit, 1 CB/ Helicopter. 5-min. news on the hr. Headlines on the half hr. 15-min. newscasts at noon, 6, 11 p.m. 10-min. newscasts at 7, 8, 9 a.m. daily. Folk Music programmed occasionally. New records are selected for air-play by prog. dir. & buyers. 5 new records are programmed each week. Record promotion people are seen M-F. Gen'l mgr., David F. Lounsbury. Prog. dir., Jack Eson. Send 2 copies of 45's and 2 copies of LP's to Librarian Mary Louise Brady, 23 North St., Buffalo, N. Y. 14202. Phone: (716) TT 4-0970.

WEBR-FM: ERP 105,000 watts. Music format: Pop-Standard (60%)-Conservative (40%). Simulcast with WEBR 6 a.m.-11:15 p.m.

WGR: 5,000 watts. Taft Broadcasting. CBS affiliate. On the air 24 hrs. a day, midnight. Music format: Pop-Standard (100%). Editorializes occasionally. Special programming: "Extension 55," audience call-in and guest interviews with Dick Otto, 11-noon. Bob Lawrence, noon-1 p.m. M-F. "Sportsmen's Club," with Chuck Poth, Wed. & Thurs. and Phil Solmon, Fri. 7-8 p.m. Television outlet, channel 2, is WSR-TV, channel 2. 3-man news dept. Special equipment: 2 remote and walkie-talkie. 5-min. news on the hr. and half hr. Supplies newscasts at 7:30, 8:30 a.m. & 7:30 p.m. Pop-Folk Music included in regular programming. New records are selected for air-play by prog. dir. & librarian. Approx. 10 singles are programmed each week. Record promotion people are seen M-F. Gen'l mgr., Lew Lawrence. Prog. dir., Paul Murphy. Send 2 copies of 45's and 2 copies of LP's to Mr. Lawrence, WGR-FM, 2064 Elmwood Ave., Buffalo, N. Y. 14207. Phone: (716) 876-7700.

(Continued on page 49)

Buffalo Market Leaders Steady

Continued from page 44

fluencing pop single sales were still Joey Reynolds and Dan Neaverth, both of WKBW. Reynolds, on the air 7-midnight, has a "heck of a following," said program director David A. Sennett, and "goes after the teen-agers."

WKBW admittedly has a tremendous power advantage — 50,000 watts—but Sennett felt that didn't tell the whole story. "We care about the area, the music . . . and we appreciate the opportunity we've had to build up a loyal, responsive and solid foundation. Before, when we first bought this station a few years ago, everybody listened. Now everybody still listens, but they like the music we're playing," Sennett said that during daytime WKBW aims toward the young adult market and has continuously upgraded this image in the market.

The WKBW playlist is directed toward 31 records on the front side on the play sheet. The 31st record is the pick of the week and can be changed at least once every two hours. The back side of the playlist sheet features records from 50 to 60 records—all of them new records. "We've a fast list," said Sennett. "Six records on the back side of the sheet get exposure. After a record drops off the 30 listed on the front of the sheet, however, it's out, period. This keeps the music we play fresh and gives exposure to new records." He said that the 30 records on the front of the playlist accounted for about 60 per cent of the airplay.

"Happily, we've been able to be a lot of things to a lot of people. We think of ourselves as young swingers," Sennett said.

WUFO Influence

In the r&b field, WUFO again accounted for most of the influence on radio sales, gaining 67 per cent of the votes as it did last February. WBLK-FM, playing r&b 7 p.m. to midnight, had 33 per cent of the votes. (Wild Bill) Curtis of WUFO was the major disc-jay.

WEBR's Carroll Hardy, a contender for influencing sales of albums, was the market's major power in also influencing jazz record sales.

Ramblin' Lou of WWOL, who constantly promotes live country music talent shows in the area, was once again the major influence on sales of country music records. This time, he earned 67 per cent of the votes as compared to 50 per cent last February. WWOL was also the leading station again, followed fairly close by WBLK - FM. WWOL - FM started programming all country music on Nov. 1. WWMJ, located in nearby Lancaster, came in third. However, WWMJ has just switched to a top 40 country music format and could show stronger influence in time to come. Both Jack Kelly and Les Forster of WWMJ were noted as influencing country music reeord sales already, according to the RRR survey.

STATIONS BY FORMAT

Continued from page 48

WGR-FM: ERP 16,000 watts. Simulcast with WGR.

WKBW: 50,000 watts. Capital Cities' Broadcasting Corp. On the air 24 hrs. a day. Music format: Contemporary (100%). Special programming: "Panorama," 3-hr. block of Public Service, Educational News and Public Affairs, 1:00 p.m. Sun. Television outlet is WKBW-TV, channel 7. Tony de Haro is director of 5-man news staff. Special equipment: 3 mobile units. 5-min. news at :45 and headlines at :15 past the hr. Comedy LP's programmed occasionally. New records are selected for air-play by prog. dir. & music director. Approx. 8 new records are programmed each week. Record promotion people are M-F. Gen't mgr., Louis Faust. Prog. dir., David A. Sennett. Send 2 copies of 45's to music dir., Don Neaverth, 1430 Main St., Buffalo, N. Y. 14209. Phone: (716) 884-5101.

WMMJ: 1,000 watts. Independent. Daytimer. Music format: Country (100%). Special programming: "MJ Sports," with Mickey Walker, 4-4:05 p.m. Sat. Gary Deeb is director of 4-man news dept. Special equipment: 1 mobile unit. 5-min. news at :55, headlines at :28 past the hr. Comedy LP's featured in special programming. New records are selected for air-play by prog. dir. Station publishes play-list weekly. Approx. 8 new records programmed each week. Record promotion people are seen M-F. Gen't mgr., Stan Jasinski. Prog. dir., Jack Kelly. Send 2 copies of 45's and 1 copy of LP's to Mr. Kelly, 5360 Williams Rd., Lancaster, N. Y. 14086. Phone: (716) 684-4143.

WNIA: 500 watts. Federal Broadcast System, Inc. On the air 24 hrs. a day. Music format: Contemporary (100%). Gordon P. Brown is director of news dept. Newscasts every 15 min. through out the day. Folk Music programmed occasionally. New records are selected for air-play by prog. dir. and research of local retailers. Approx. 25 new records are programmed each week. Gen't mgr., Gordon P. Brown. Prog. dir., Mary Lounsbury, 2900 Genesee St., Buffalo, N. Y. 14225. Phone: (716) 896-1230.

WUFO: 1,000 watts. Dynamic Broadcasting, Inc. Daytimer. Music format: Rhythm & Blues (90%)-Jazz (5%)-Spiritual (5%). Editorializes daily. Special programming: "Buffalo Stage," live Gospel Music with Rev. Lewis, 10-10:30 a.m. Sat. "Buffalo Roundtable," community discussion show with Raphael Dubard, 1-1:30 p.m. Sun. "NAACP Speaks," featuring news of NAACP activities with Pres., Donald Lee, 10-10:15 a.m. Sun. Don Mullins is director of 3-man news dept. 5-min. news at :35 headlines at :25 past the hr. "WUFO News Roundup," features news of the preceding week. 9:45-10 a.m. Sun. Comedy LP's programmed occasionally. New records are selected for air-play by prog. dir., research of local retailers and ca-che-air content with call-in & phone-in tunes. Station publishes playlist weekly. Approx. 5 new records are programmed each week. Record promotion people are seen M-F. Gen't mgr., James Curtis. Prog. dir., Wild Bill Curtis. Send 4 copies of 45's and 2 copies of LP's to Mr. Curtis, 13 So. Canyon Rd., Buffalo, N. Y. 14211. Phone: (716) 632-1400.

WWOL: 1,000 watts. Rusicraft Broadcasting Co. Daytimer. Music format: Country (80%)-Rhythm & Jazz-Jazz (20%). Editorializes occasionally. Special programming: Farm, sports, news and religious shows. 5-min. news on the hr. News records are selected for air-play by prog. dir. Station publishes playlist weekly. Approx. 15 new records are programmed each week. Record promotion people are seen M-F. Gen't mgr., Gene Klein. Prog. dir., Ramblin' Lou. Send 2 copies of 45's and 1 copies of LP's to Ramblin' Lou, Hotel Lafayette, Buffalo, N. Y. 14202. Phone: (716) TI 4-1120.

WWOL-FM: ERP 13,000 watts. Simulcast with WWOL.

WYSL: 5,000 watts. McLendon Corp. ABC affiliate. On the air 24 hrs. a day. Music format: Pop-Standard (85%)-News (15%). Editorializes monthly. Special programming: Univ. of Buffalo & N. Y. State Univ. basketball and Notre Dame Univ. football in season. Willard D. Jenkins is director of 6-man news dept. 5-min. news at :55, headlines on the half hr. and "Hilton Hotel Block" continuous news from 6-9 a.m. M-Sat. Comedy LP's aired in regular programming. New records are selected for air-play by prog. dir. & individual DJ. Station publishes playlist weekly. Record promotion people are seen M-F. Gen't mgr., Robert Luther. Prog. dir., Bill Jenkins. Send 2 copies of 45's and

1 copy of LP's to Mr. Jenkins, Statler-Hilton Hotel, Buffalo, N. Y. 14202. Phone: (716) 856-1400.

WYSL-FM: ERP 100,000 watts. Simulcast with WYSL.

KPPC-FM

PROGRAMMED FOR PARTICULAR PEOPLE
We Welcome Competition—Love Comparison
LISTEN TO FM

KEDC	KSDA	KACE	KTMS	KLRO	KHOF	KBBW
KBIG	KSEV	KSPC	KCRW	KNJO	KNOB	KFMX
KGUD	KOCM	KBCA	KLMS	KXLU	KPFK	KKOP
KJAI	KVEN	KUTE	KSRF	KITT	KPRI	KPGS
KVCR	KGGK	KSGV	KDUO	KRHM	KGLA	KLFM
KMAX	KRVS	KUSC		KVFM	KVMW	KCBH	KTYM
		KBMS	KBBI			

MICHAEL STROKA
General Manager

BILL DANIELS
Sales Manager

BOB MAYFIELD
Promotion Manager/
News Director

Telephone 681-0447

106.7 mc
SERVING SOUTHERN CALIFORNIA FROM PASADENA

KR&B Stations Give Jazz Assist

Continued from page 44

000, he said, "but we could have done better." From now on, Smith's single and LP product will not conflict.

Verve Blue Label

But one of the reasons Verve launched the new Blue Label last week is to create a stronger identity with r&b stations, which will be the principal breakout tools. There will be no albums by a Verve Blue artist unless it rides the selling crest of a hit single record. LP artists on Verve will still be on the Verve Black Label for singles.

Jazz-r&b, he said, was jazz produced with soul feeling. Some of the records he considered in this category were "Soul Sauce," by Cal Tjader, "The Cat" and "Organ Grinder Swing," by Jimmy Smith, and "The 'In' Crowd," by Ramsey Lewis Trio on Cadet Records. He said he felt "Papa's Got a Brand New Bag," by James Brown on King Records was a record that could be classified as jazz-r&b.

Another interesting development in jazz that has made it more commercial, Taylor said, was the jazz-rock trend. Part of the effect in jazz-rock is supplied by electric guitar. "I don't feel it should be an alien instrument to jazz." He said a good many of the sessions he produces featuring such artists as Jimmy Smith and Larry Mc-Farland use electric bass to give it a more-commercial beat.

YESTERYEAR'S HITS

Change-of-pace programming from your librarian's shelves, featuring the disks that were the hottest in the land 5 years ago and 10 years ago this week. Here's how they ranked in Billboard's chart at that time:

POP SINGLES—5 Years Ago
November 21, 1960

1. **Stay, Maurice Williems and the Zodiacs, Herald**
2. **Are You Lonesome Tonight, Elvis Presley, RCA Victor**
3. **Poetry in Motion, Johnny Tillotson, Cadence**
4. **Last Date, Floyd Cramer, RCA Victor**
5. **Georgia on My Mind, Ray Charles, ABC-Paramount**
6. **Let's Go, Let's Go, Let's Go, Hank Ballard and the Midnighters, King**
7. **A Thousand Stars, Kathy Young and the Innocents, Indepe**
8. **New Orleans, U. S. Bonds, Legrand**
9. **You Talk Too Much, Joe Jones, Roulette**
10. **Save the Last Dance for Me, Drifters, Atlantic**

POP SINGLES—10 Years Ago
November 19, 1950

1. **Autumn Leaves, Roger Williams, Kapp**
2. **Love Is a Many Splendored Thing, Four Aces, Decca**
3. **Sixteen Tons, Tennessee Ernie Ford, Capitol**
4. **Moments to Remember, Four Lads, Columbia**
5. **Yellow Rose of Texas, Mitch Miller, Columbia**
6. **I Hear You Knockin', Gale Storm, Dot**
7. **Only You, Platters, Mercury**
8. **Shifting, Whispering Sands, Rusty Draper, Mercury**
9. **At My Front Door, Pat Boone, Dot**
10. **He, Al Hibbler, Decca**

R&B SINGLES—5 Years Ago
November 21, 1960

1. **Let's Go, Let's Go, Let's Go, Hank Ballard and the Midnighters, King**
2. **He Will Break Your Heart, Jerry Butler, Vee Jay**
3. **Save the Last Dance for Me, Drifters, Atlantic**
4. **Georgia on My Mind, Ray Charles, ABC-Paramount**
5. **Last Date, Floyd Cramer, RCA Victor**
6. **My Dearest Darling, Etta James, Argo**
7. **Stay, Maurice Williems, Herald**
8. **New Orleans, U. S. Bonds, Legrand**
9. **Cry, Cry, Cry, Bobby (Blue) Bland, Duke**
10. **Am I the Man, Jackie Wilson, Brunswick**

The *Sound* of Country Music or Here Comes Another Bandwagon

by Joe Allison

I've seen a few bandwagons in my time. My Bandwagon experience began with Big Little Books, Secret Decoder Rings, and the Lambeth Walk . . . extended through the Hula Hoop, Davy Crockett, and wide lapels . . . and more recently, the Beatles, Gene, and Discotheque. So I have become well acquainted with the signs and portents preceding a Bandwagon. The one pending by right now is the Country Music Bandwagon.

I've been riding it for years. I can even remember when we folks riding the Country Music Bandwagon had to play Classics instead of Pinochle, cause we couldn't find enough passengers for a three-handed game. We had lots of empty seats on our wagon in those days. It's filling up rapidly now, however. Almost every issue of our trade papers carry an item reporting the change of format at some radio station, that is converting to All Country Music. We welcome them aboard with open arms. It's great to see so many prestige markets realize the economic value of Country Music, but the only ones who ever fell off the wagon do so because of inexperience.

When the parade first started (about 30 years back) if a station wanted to convert to Country Music, the station Manager simply renamed his jive jockey, changed his name, some Happy Henry" and etc., and then called a staff meeting at which he instructed the announcers to say "ain't never" and "Howdy, Neighbors" and generally exude Midwestern with a string tie and a cowboy hat. And oddly enough, at that time, this usually worked.

Today, it just isn't enough.

It's been my lot to serve as consultant to the management of several stations on the "right" way to program Country Music stations. Such successful stations as KAYO, Seattle (now rated number two in the market), and KMPC (number one in Sacramento). Just recently I had the pleasure of assisting the Metropolitan New York Area's first full time Country Music Station, WIRZ.

My firm, Allison-Nixon-I recently signed a contract to handle the programming search at WWVA, Wheeling, W. Va. It's great to be able to help these wonderful people up on to the Country Music Bandwagon. Getting on requires a rather specialized knowledge of the field. Joe Nixon, my associate, is working under a handicap in this respect. He has only 20 years experience in Country Music Radio Programming and Sales. However, he makes up for this lack of experience with lots of enthusiasm. My 22 years in all phases of Country Music gives me the edge on Joe, and between us we have been able to solve the problems involved in a format switch to Country Music. We do this with an on the scene personel relationship with each station. Our services also encompass the revamping of programming for existing Country Music stations.

We do it all for two reasons.

We love music, respect and admire the Country Music Industry.

It's our business.

So give us a call. We'll help you on to the Country Music Bandwagon. There are good seats still available, some right up front. Don't wait too long. The Bandwagon's moving, you know. Call us now. Get on the Bandwagon. It's nice up here.

*ALLISON-NIXON, INC.
(ad"-vum knicks " sun)* A business firm name composed of the surnames of the principals, being a most unique Corporation engaged in the business of highly personalized consultation in the field of Country Music Radio Programming.

Billboard

For Week Ending November 20, 1965

TOP LP's

★ STAR performer—LP's on chart 15 weeks or less registering greatest proportionate upward progress this week.

Record Industry Association of America seal of certification as million dollar LP's.

Billboard Award

This Week	Last Week	Title, Artist, Label	Wks. on Chart
	1	**THE SOUND OF MUSIC** Soundtrack, RCA Victor LOC (M) 6010; S 6010 (S)	36
	2	**WHIPPED CREAM & OTHER DELIGHTS** Herb Alpert's Tijuana Brass; A&M LP 116 (M); SP 4116 (S)	28
	3	**HELP** . . . . . Beatles, Capitol 5663 2286 (M); 5663 2286 (S)	13
	4	**THE IN CROWD** . . . . . Dobie Gray, Veep, Canal Cut 737 (M); CUS 737 (S)	15
	5	**LOOK AT US** . . . . . Sonny & Cher, Atco 179 (M); SD 179 (S)	14
	6	**HIGHWAY 61 REVISITED** . . . . . Bob Dylan, Columbia CS 9289 (M); CS 9189 (S)	5
	39	**MY NAME IS BARBRA, TWO** . . . . . Barbra Streisand, Columbia CS 9249 (M); CS 9049 (S)	3
	19	**GOING PLACES** . . . . . Herb Alpert & The Tijuana Brass, A&M LP 113 (M); SP 4113 (S)	6
	7	**OUT OF OUR HEADS** . . . . . Rolling Stones, London LL 3429 (M); PS 429 (S)	16
	11	**YOU DON'T HAVE TO BE JEWISH** . . . . . Barbra Streisand, Columbia CL 2096 (M); CS 9196 (S)	10
	9	**MY NAME IS BARBRA** . . . . . Barbra Streisand, Columbia CL 2056 (M); CS 9156 (S)	27
	8	**MARY POPPINS** . . . . . Soundtrack, Vista SV 4006 (M); STER 4006 (S)	60
	14	**BRINGING IT ALL BACK HOME** . . . . . Bob Dylan, Columbia CL 2328 (M); CS 9128 (S)	30
	10	**HERMAN'S HERMITS ON TOUR** . . . . . MGM E 4098 (M); SE 4098 (S)	7
	15	**MORE HITS BY THE SUPREMES** . . . . . Motown 607 (M); S 607 (S)	14
	20	**ORGAN GRINDER SWING** . . . . . Jimmy Smith, Verve V 8658 (M); V6-8658 (S)	5
	15	**SUMMER DAYS (And Summer Nights!!** . . . . . Beach Boys, Capitol T 2054 (M); ST 2054 (S)	18
	18	**A SESSION WITH GARY LEWIS AND THE PLAYBOYS** . . . . . Liberty LRP 3410 (M); LST 7410 (S)	10
	12	**I'M THE ONE WHO LOVES YOU** . . . . . Dean Martin, Reprise R 6147 (M); RS 6147 (S)	13
	23	**THE VENTURES A GO-GO** . . . . . Dolton DLP 307 (M); BST 8007 (S)	7
	21	**DEAR HEART** . . . . . Andy Williams, Columbia CL 2208 (M); CS 9108 (S)	33
	32	**FAREWELL, ANGELINA** . . . . . Joan Baez, Vanguard VRS 9194 (M); VSD 79300 (S)	6
	16	**ALL I REALLY WANT TO DO** . . . . . Cher, Imperial LP 9292 (M); LP 12292 (S)	10
	21	**SINATRA '65** . . . . . Capitol T 2258 (M); ST 2258 (S)	21
	22	**MY FAIR LADY** . . . . . Soundtrack, Columbia OSL 3080 (M); OSS 3080 (S)	205
	25	**BEATLES VI** . . . . . Capitol T 2358 (M); ST 2358 (S)	22
	27	**TONY BENNETT'S GREATEST HITS, VOL. III** . . . . . Columbia CL 2073 (M); CS 9173 (S)	14
	17	**ELVIS FOR EVERYONE!** . . . . . Elvis Presley, RCA Victor LPM 3450 (M); LSP 3450 (S)	11
	26	**GENTLE IS MY LOVE** . . . . . Nancy Wilson, Capitol T 2301 (M); ST 2301 (S)	13
	33	**CATCH THE WIND** . . . . . Donovan, Hickory LHK 124 (M); (Ste. Stereo)	3
	31	**SEPTEMBER OF MY YEARS** . . . . . Frank Sinatra, Reprise F 1016 (M); FS 1016 (S)	14
	30	**HAVING A WILD WEEKEND** . . . . . Dave Clark Five, Epic LN 24143 (M); BN 26143 (S)	15
	24	**THE MAGIC MUSIC OF FAR AWAY PLACES** . . . . . Joel Grouchard & His Orch. Decca DL 4614 (M); DL 74614 (S)	13
	28	**WHY IS THERE AIR?** . . . . . Bill Cosby, Warner Bros. W 1606 (M); (Ste. Stereo)	13
	37	**THE HIT SOUNDS OF THE LETTERMEN** . . . . . Capitol T 2309 (M); ST 2309 (S)	14
	36	**TOO MANY RIVERS** . . . . . Brenda Lee, Decca DL 4569 (M); DL 74569 (S)	9
	42	**PEOPLE** . . . . . Barbra Streisand, Columbia CL 2215 (M); CS 9015 (S)	60
	34	**MARIANNE FAITHFULL** . . . . . London LL 3420 (M); PS 420 (S)	25
	49	**MOON OVER NAPLES** . . . . . Dean Martin, Reprise R 6146 (M); RS 6146 (S)	7
	35	**RAMBLIN' ROSE** . . . . . Del King Cole, Capitol T 1792 (M); ST 1792 (S)	129
	41	**ZORBA THE GREEK** . . . . . Soundtrack, 20th Century-Fox S 3147 (M); STS 4147 (S)	30
	40	**FIDDLER ON THE ROOF** . . . . . Original Cast, RCA Victor LOC 1092 (M); LSO 1092 (S)	56
	38	**JUST ONCE IN MY LIFE** . . . . . Righteous Brothers, Philles PHLP 4003 (M); PHLPS 4003 (S)	26
	47	**PAPA'S GOT A BRAND NEW BAG** . . . . . James Brown, King 938 (M); (Ste Stereo)	9
	51	**EVE OF DESTRUCTION** . . . . . Barry McGuire, Dunhill DS 50005 (M); DS 50005 (S)	9
	52	**LOOKING THROUGH THE EYES OF LOVE** . . . . . Gene Pitney, Musicor MM 2069 (M); MS 3069 (S)	10
	63	**SEE WHAT TOMORROW BRINGS** . . . . . Peter, Paul & Mary, Warner Bros. W 1613 (M); WS 1613 (S)	4
	45	**SUMMER SOUNDS** . . . . . Robert Goulet, Columbia CL 2098 (M); CS 9198 (S)	15
	44	**THE NEARNESS OF YOU** . . . . . Jerry Vale, RCA Victor LPM 3549 (M); LSP 3549 (S)	18
	74	**YOU WERE ON MY MIND** . . . . . We Five, A&M SP 4111 (M); SP 4111 (S)	4

This Week	Last Week	Title, Artist, Label	Wks. on Chart
	55	**I'M A FOOL** . . . . . Dino, Desi & Billy, Reprise R 6176 (M); RS 6176 (S)	9
	53	**JOAN BAEZ/5** . . . . . Vanguard VRS 9168 (M); VSD 79168 (S)	53
	70	**MANTOVANI OLE** . . . . . London Int. London LL 3423 (M); PS 403 (S)	6
	65	**MY WORLD** . . . . . Judy Arnold, RCA Victor LPM 3466 (M); LSP 3466 (S)	15
	48	**HOROWITZ AT CARNEGIE HALL—AN HISTORIC RETURN** . . . . . Vladimir Horowitz, Columbia M2L 352 (M); M2S 752 (S)	2
	43	**THE 2nd TIME AROUND** . . . . . Bobby Vinton, Epic LN 24133 (M); BN 26133 (S)	18
	59	**THE WONDERFUL WORLD OF ANTONIO CARLOS JOBIM** . . . . . Warner Bros. W 1611 (M); WS 1611 (S)	4
	60	**THERE IS ONLY ONE ROY ORBISON** . . . . . London L 4304 (M); SP 4304 (S)	12
	64	**ANIMAL TRACKS** . . . . . Animals, London L 4306 (M); SP 4306 (S)	10
	54	**LOVE AFFAIR** . . . . . Roy Clark, Dot 3728 (M); DLP 25728 (S)	10
	58	**THE BEACH BOYS TODAY!** . . . . . Capitol T 2358 (M); ST 2358 (S)	35
	56	**BLUE MIDNIGHT** . . . . . Soundtrack & Ella Fitz, Verve V6-4060 (M); V6-74060 (S)	44
	61	**THE ROLLING STONES, NOW!** . . . . . London LL 3430 (M); PS 430 (S)	36
	46	**JUDY GARLAND & LIZA MINELLI "LIVE" AT THE LONDON PALLADIUM** . . . . . Capitol W(S) 2092 (M); SW(S) 2092 (S)	12
	62	**ANOTHER SIDE OF BOB DYLAN** . . . . . Columbia CL 2193 (M); CS 9193 (S)	30
	57	**THE PINK PANTHER** . . . . . Henry Mancini & His Orch, RCA Victor LPM 3395 (M); LSP 3395 (S)	85
	67	**ONLY THE BEST** . . . . . Capitol T 2111 (M); ST 2111 (S)	11
	69	**THE VENTURES ON STAGE** . . . . . Dolton DLP 308 (M); BST 8008 (S)	23
	66	**YOU'VE LOST THAT LOVIN' FEELIN'** . . . . . Righteous Brothers, Philles PHLP 4002 (M); PHLP 4002 (S)	8
	75	**JUDY COLLINS' FIFTH AMENDMENT** . . . . . Elektra EKL 300 (M); EKS 7300 (S)	4
	72	**THERE GOES MY HEART** . . . . . Jerry Vale, Columbia CL 2167 (M); CS 9167 (S)	6
	78	**THE SWEETHEART TREE** . . . . . Johnny Mathis, Mercury MG 21041 (M); SR 61041 (S)	8
	85	**THE GREAT RACE** . . . . . Soundtrack & Orch, RCA Victor LPM 3482 (M); LSP 3482 (S)	8
	107	**JOHN GARY SINGS YOUR ALL-TIME FAVORITE SONGS** . . . . . Mel Tormé, Verve V6-4061 (M); V6-74061 (S)	4
	67	**LOOKING BACK** . . . . . Pat King Cole, Capitol T 2061 (M); ST 2061 (S)	12
	77	**UNFORGETTABLE** . . . . . Nat King Cole, Capitol T 327 (M); ST 327 (S)	36
	68	**A SONG WILL RISE** . . . . . Peter, Paul & Mary, Warner W 1580 (M); WS 1580 (S)	33
	80	**GOLDFINGER** . . . . . Soundtrack, United Artists UAL 6117 (M); Sold 6117 (S)	50
	71	**HOLD ME, THRILL ME, KISS ME** . . . . . Mel Carter, Imperial LP 9289 (M); LP 12289 (S)	10
	73	**THE RETURN OF ROGER MILLER** . . . . . Roger Miller, Smash SRS 67041 (M); SRS 67041 (S)	42
	81	**BABY DON'T GO** . . . . . Sonny & Cher, and Friends, Reprise R 6277 (M); RS 6277 (S)	5
	79	**LA BAMBA** . . . . . Ritchie Valens, Columbia CL 2072 (M); CS 9172 (S)	13
	86	**WHERE DID OUR LOVE GO** . . . . . Supremes, Motown 602 (M); S 602 (S)	62
	88	**MOM ALWAYS LIKED YOU BEST!** . . . . . Smothers Brothers, Mercury SR 21081 (M); SR 61081 (S)	6
	97	**OTIS BLUE/OTIS REDDING SINGS SOUL** . . . . . Volt LP 412 (M); SD 412 (S)	7
	76	**BEATLES '65** . . . . . Capitol T 2228 (M); ST 2228 (S)	47
	103	**THAT WAS THE YEAR THAT WAS** . . . . . Tom Lehrer, Reprise R 6150 (M); RS 6150 (S)	6
	91	**THERE'S LOVE & THERE'S LOVE & THERE'S LOVE** . . . . . Joan Baez, Vanguard VRS 9161 (M); VSD 79161 (S)	11
	90	**SUMMER WIND** . . . . . Frank Sinatra, Reprise FS 1004 (M); RS 6004 (S)	7
	92	**DON'T JUST STAND THERE** . . . . . Patty Duke, United Artists UAL 6120 (M); UAS 6120 (S)	10
	101	**THREE O'CLOCK IN THE MORNING** . . . . . Dorothy Collins & His Orch, Decca DL 4670 (M); DL (S)	20
	93	**THE SANDPIPER** . . . . . Soundtrack, Mercury MG 21022 (M); SR 61005 (S)	7
	83	**LOUIE LOUIE** . . . . . Kingsmen, Wand 659 (M); (Ste Stereo)	12
	122	**HAREM SCARUM** . . . . . Elvis Presley, RCA Victor LPM 3468 (M); LSP 3468 (S)	2
	123	**ROGER MILLER/GOLDEN HITS** . . . . . Smash SRS 67039 (M); SRS 67039 (S)	2
	—	**THE BEST OF HERMAN'S HERMITS** . . . . . MGM E 4097 (M); SE 4097 (S)	1
	116	**SOUTH OF THE BORDER** . . . . . Bob Hope's Treasury, ABC S 582 (M); S 582 (S)	20
	98	**JOHNNY RIVERS ROCKS THE FOLK** . . . . . Imperial LP 9293 (M); LP 12293 (S)	8
	111	**THE GOLDEN HITS OF LESLEY GORE** . . . . . Mercury SR 21020 (M); SR 61020 (S)	19
	96	**AL HIRT LIVE AT CARNEGIE HALL** . . . . . RCA Victor LSP 3410 (M); LSP 3410 (S)	18

This Week	Last Week	Title, Artist, Label	Wks. on Chart
	124	**MY CHERIE** . . . . . Lou Rawls, Capitol T 2263 (M); ST 2263 (S)	13
	95	**CHIM CHIM CHEREE** . . . . . Dick Dale's Deltones, Deltone DEL-LP 2009 (M); DS 2009 (S)	22
	89	**THEM** . . . . . Them, Parrot PA 61004 (M); PAS 71004 (S)	18
	99	**THE GENIUS OF JANKOWSKI** . . . . . Dick Jankowski, Mercury SR 20923 (M); SR 60923 (S)	27
	113	**THE SHADOW OF YOUR SMILE** . . . . . Astrud Gilberto, Verve V 8659 (M); V6-8659 (S)	7
	115	**KINGSMEN ON CAMPUS** . . . . . Wand 664 (M); (Ste Stereo)	4
	108	**IN THE MIDNIGHT HOUR** . . . . . Wilson Pickett, Atlantic LP 8116 (M); SD 8116 (S)	4
	94	**JOHNNY'S GREATEST HITS** . . . . . Johnny Mathis, Columbia CS 9150 (M); CS 8950 (S)	372
	112	**IT AIN'T ME BABE** . . . . . Turtles, White Whale WW 7109 (M); S 7111 (S)	5
	127	**IT'S GONNA BE FINE** . . . . . Glass Yarbrough, RCA Victor LPM 3472 (M); LSP 3472 (S)	3
	82	**THE BEACH BOYS CONCERT** . . . . . Capitol Tod 2150 (M); STBO 2150 (S)	55
	117	**NERO GOES "POPS"** . . . . . RCA Victor LSO 1091 (M); LSO 1091 (S)	5
	125	**TRY TO REMEMBER** . . . . . Glenn Yarbrough, Elektra EKL 299 (M); EKS 7299 (S)	2
	109	**THE BEST OF AL HIRT** . . . . . RCA Victor LPM 3369 (M); LSP 3369 (S)	43
	84	**INTRODUCING HERMAN'S HERMITS** . . . . . MGM E 4079 (M); SE 4079 (S)	40
	102	**MR. TAMBOURINE MAN** . . . . . Byrds, Columbia CL 2372 (M); CS 9172 (S)	22
	87	**WHAT'S NEW PUSSYCAT** . . . . . Soundtrack, United Artists UAL 6108 (M); UAS 6108 (S)	16
	120	**YOU'LL NEVER WALK ALONE** . . . . . Lettermen, Capitol T 2212 (M); ST 2212 (S)	4
	50	**GETZ/GILBERTO** . . . . . Stan Getz & Gilberto, Verve V 8545 (M); V6-8545 (S)	77
	100	**CAST YOUR FATE TO THE WIND** . . . . . Sounds Orchestral, Tower T 5046 (M); ST 5046 (S)	26
	121	**THE EARLY BEATLES** . . . . . Capitol T 2309 (M); ST 2309 (S)	31
	126	**JR. WALKER & THE ALL STARS PLAY SHOTGUN** . . . . . Soul 941 (M); S 941 (S)	14
	—	**HOUSTON** . . . . . Dean Martin, Reprise R 6181 (M); RS 6181 (S)	1
	135	**BOOTS RANDOLPH PLAYS MORE YAKETY SAX!** . . . . . Monument SLP 8007 (M); SLP 18007 (S)	2
	128	**SKITCH . . . TONIGHT** . . . . . Skitch Henderson, Columbia CL 2201 (M); CS 9101 (S)	2
	130	**SUPREMES LIVE AT THE COPA** . . . . . Motown 606 (M); S 606 (S)	2
	134	**TRY A LITTLE LOVE** . . . . . Sam Cooke, RCA Victor LPM 3430 (M); LSP 3430 (S)	4
	114	**SUMMER WINE** . . . . . Warner Bros./Seven Arts, Capitol T 2289 (M); ST 2289 (S)	5
	143	**I DON'T WANT TO LOSE YOU BABY** . . . . . Glass Yarbrough, RCA Victor LPM 3549 (M); LSP 3549 (S)	3
	—	**JAMES BROWN PLAYS JAMES BROWN TODAY & YESTERDAY** . . . . . Smash MGS 27073 (M); SRS 67073 (S)	1
	131	**THE FOUR TOPS, VOLUME 2** . . . . . Motown 609 (M); S 609 (S)	2
	118	**DRUMS A GO-GO** . . . . . Lenny Maxwell, Liberty LRP 3402 (M); LST 7402 (S)	8
	137	**NOW HEAR THIS** . . . . . Blues Magoos, Mercury MG 21023 (M); SR 61023 (S)	2
	1-2-3	**1-2-3** . . . . . Len Barry, Decca DL 74720 (S)	1
	—	**JAY AND THE AMERICANS GREATEST HITS** . . . . . United Artists UAL 3403 (M); UAS 6403 (S)	1
	133	**THE IPCRESS FILE** . . . . . Soundtrack, Decca DL 8256 (M); DL 79256 (S)	2
	139	**THE BEST OF THE RAMSEY LEWIS TRIO** . . . . . Cadet LP 758 (M); CLP 758 (S)	2
	136	**MY FAIR LADY** . . . . . Original Cast, Columbia OL 5090 (M); OS 5091 (S)	472
	140	**ORBISONGS** . . . . . Monument SLP 8020 (M); SLP 18020 (S)	3
	—	**HANG ON SLOOPY** . . . . . McCoys, Bang BLP 218 (M); BLP 218 (S)	1
	141	**I WANT CANDY** . . . . . Strangeloves, Bang BLP 221 (M); (Ste Stereo)	2
	132	**YES, I'M READY** . . . . . Barbara Mason, Arctic ALP-5 1000 (M); ALPS 10000 (S)	8
	142	**THE WANDERING MINSTRELS** . . . . . New Christy Minstrels, Columbia CS 9244 (S)	2
	146	**HERE THEY COME** . . . . . Paul Revere & The Raiders, Columbia CL 2307 (M); CS 9107 (S)	12
	149	**THE WORLD'S GREATEST INTERNATIONAL HITS** . . . . . Polish Clark, Warner Bros. W 1608 (M); WS 1608 (S)	5
	145	**THE ROAR OF THE GREASEPAINT—THE SMELL OF THE CROWD** . . . . . Original Cast, RCA Victor LOC 1093 (M); LSO 1093 (S)	33
	147	**PASTEL BLUES** . . . . . Ray Charles, ABC-Paramount ABC 607 (M); ABC-607 (S)	6
	148	**BABY THE RAIN MUST FALL** . . . . . Glenn Yarbrough, RCA Victor LPM 3422 (M); LSP 3422 (S)	24
	150	**CLASS OF '65** . . . . . Floyd Cramer, RCA Victor LPM 3543 (M); LSP 3543 (S)	5
	—	**THE ARTHUR SOUND** . . . . . Billy Vaughn, Dot 25729 (M); DLP 25729 (S)	1

Compiled from national retail sales and radio station airplay by the Music Popularity Dept. of Record Market Research, Billboard.



"Little" Jimmy Dickens is very proud of his bird. And why not? His hit single hatched a hit album.

"May the Bird of Paradise Fly Up Your Nose"

4-43388



CL 2442/CS 9242*

ON COLUMBIA RECORDS

*Stereo

® COLUMBIA, MARCAS REG. PRINTED IN U.S.A.

TOP SELLING RHYTHM & BLUES SINGLES

SPECIAL SURVEY for Week Ending 11/20/65

This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
1	1	**RESCUE ME** Fontella Bass, Checker 1120 (Chevis, BMI)	9
2	2	**AIN'T THAT PECULIAR** Marvin Gaye, Tamla 54122 (Jobete, BMI)	4
3	3	**MY GIRL HAS GONE** Miracles, Tamla 54123 (Jobete, BMI)	6
4	5	**MY BABY** Temptations, Gordy 7047 (Jobete, BMI)	4
5	6	**A LOVER'S CONCERTO** Toys, Dimension 209 (Saturday, BMI)	5
6	4	**TAKE ME IN YOUR ARMS** Kim Weston, Gordy 7046 (Jobete, BMI)	7
7	7	**THINK** Jimmy McCracklin, Imperial 66129 (Metric, BMI)	7
8	8	**CLED'S BACK** Jr. Walker & the All Stars, Soul 35013 (Jobete, BMI)	7
9	33	**I GOT YOU (I Feel Good)** James Brown, King 6013 (Loti-Try Me, BMI)	2
10	10	**MAKE ME YOUR BABY** Barbara Lewis, Atlantic 2300 (Screen Gems-Columbia, BMI)	5
11	19	**I HEAR A SYMPHONY** Supremes, Motown 1083 (Jobete, BMI)	3
12	9	**RESPECT** Otis Redding, Volt 128 (East-Time-Redwel, BMI)	12
13	14	**LET'S DO IT OVER** Joe Simon, Vee Jay 694 (Fame, BMI)	4
14	11	**DON'T HAVE TO SHOP AROUND** Mad Lads, Volt 127 (Mel-million, BMI)	6
15	16	**1-2-3** Len Barry, Decca 31827 (Champion & Double Diamond, BMI)	9
16	12	**I'M SO THANKFUL** Ikettes, Modern 1011 (Jobete, BMI)	8
17	28	**SEESAW** Don Covay, Atlantic 2301 (East-Cat-illion, BMI)	3
18	18	**SHOTGUN WEDDING** Roy "C", Black Hawk 12101 (Flying Hawk, Cliff-Tone, BMI)	4
19	26	**SHE'S WITH HER OTHER LOVE** Leon Heywood, Imperial 66123 (Rose, BMI)	4
20	27	**NEVER HAD IT SO GOOD** Bonnie Millsap, Scepter 12109 (Flomar, BMI)	3
21	—	**I DON'T KNOW WHAT YOU'VE GOT BUT IT'S GOT ME** Little Richard, Vee Jay 698 (Covay, BMI)	1
22	13	**I WANT TO (Do Everything for You)** Joe Tex, Dial 4056 (Tree, BMI)	13
23	23	**I MISS YOU SO** Little Anthony & the Imperials, DCP 1149 (Leeds, ASCAP)	3
24	17	**TREAT HER RIGHT** Roy Head, Back Beat 546 (Don, BMI)	9
25	15	**LET'S MOVE & GROOVE (Together)** Johnny Rivers, Soda 102 (Arc, BMI)	4
26	30	**MISTY** Vibrations, Okeh 7230 (Vernon, ASCAP)	4
27	20	**IN THE MIDNIGHT HOUR** Wilson Pickett, Atlantic 2289 (Cotillion-East, BMI)	22
28	21	**FOR YOUR LOVE** Sam & Bill, Judd 100 (Beechwood, BMI)	14
29	31	**DON'T LOOK BACK** Temptations, Gordy 7047 (Jobete, BMI)	3
30	22	**YOU CAN'T TAKE IT AWAY** Fred Hughes, Vee Jay 703 (Custome, BMI)	11
31	—	**SOMETHING ABOUT YOU** Four Tops, Motown 1084 (Jobete, BMI)	1
32	24	**THESE HANDS (Small But Mighty)** Bobby Bland, Duke 365 (Don, BMI)	10
33	37	**HOLE IN THE WALL** Sam Cooke, Pure Soul 1107 (Pure Soul, BMI)	2
34	36	**C. C. RIDER** Bobby Powell, Wolt 714 (Su Mo, BMI)	2
35	29	**LOVE (Makes Me Do Foolish Things)** Martha & the Vandellas, Gordy 7045 (Jobete, BMI)	5
36	34	**I BELIEVE I'LL LOVE ON** Jackie Wilson, Brunswick 55283 (BRC & Ramitary, BMI)	3
37	25	**I WILL DO YOU BABY** Lorraine Ellison, Marcury 72472 (Marpine, BMI)	6
38	40	**LOOKING WITH MY EYES** Stanley Warwick, Scepter 12111 (Blue Seas-Jac, BMI)	2
39	32	**SOMEWHERE** Kearney Lewis Trio, Cadet 5506 (Jerrington, BMI)	14
40	—	**DON'T FIGHT IT** Wilson Pickett, Atlantic 2306 (East-Web IV, BMI)	1

NEW ACTION R&B SINGLES

Other records registering solid sales in certain markets and appearing to be a week away from overtaking a listing on the national Hot R&B Singles chart shown. All records in short are not eligible for a Bottle here.

THE QUICK . . .
Jackie Lee, Mirwood 5502

I TAKE WHAT I WANT . . .
Sam & Dave, Stax 175

I KNOW IT'S ALL RIGHT . . .
Sam Hawkins, Blue Cri 121

IT'S ALL OVER . . .
Wilson Pickett, Atlantic 2306

SOMETIMES YOU HAVE TO CRY
Sam Baker, Sound Stage 7 2550

TOP SELLING R&B LP'S

This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
1	1	**THE IN CROWD,** Remsey Lewis Trio, Cadet CLP 757 (M); CLPS 757 (S)	15
2	7	**OTIS BLUE/OTIS REDDING SINGS SOUL,** Volt LP 412 (M); SO 412 (S)	8
3	4	**IN THE MIDNIGHT HOUR,** Wilson Pickett, Atlantic LP 8114 (M); SD 8114 (S)	4
4	6	**JR. WALKER & THE ALL STARS PLAY SHOTGUN,** Soul 701 (M); S 701 (S)	21
5	3	**ORGAN GRINDER SWING,** Jimmy Smith, Verve V 8628 (M); V6-8628 (S)	10
6	2	**MORE HITS BY THE SUPREMES,** Motown 627 (M); S 627 (S)	14
7	5	**IMPRESSIONS—ONE BY ONE,** ABC-Paramount ABC 523 (M); ABCS 523 (S)	11
8	8	**PAPA'S GOT A BRAND NEW BAG,** James Brown, King 938 (M); (No Stereo)	11
9	10	**PASTEL BLUES,** Nina Simone, Philips PHM 200-187 (M); PHS 600-187	6
10	—	**THE NEW BOSS,** Joe Tex, Atlantic 8115 (M); SD 8115 (S)	1

THE JAZZ BEAT

• *Continued from page 10*

shapes up Feb. 25-26. The ABC radio network plans covering the finals as well as the Mobile Jazz Festival. . . . The Left Bank Jazz Society has been holding Sunday jazz sessions in the Baltimore area. . . . Woody Herman may play the Los Angeles Playboy club. . . . Kansas City, Mo., jazz disk jockey Dave Butler has been on the air 13 years over KPRS. . . . The Inner Circle is a new jazz room in Cincinnati. . . . Louie Armstrong returned home to New Orleans on Oct. 31 after 13 years for a New Orleans Jazz Club concert. Satchmo, 65, had a reunion with his original teacher, Peter Davis, during the visit. . . . The State Department is reportedly planning to send Woody Herman and his band to Russia next April as part of the cultural exchange program, with Duke Ellington being sent to the World Festival of Negro Arts and Music at Dakar in the spring.

Tenor-flutist Charles Lloyd's new group includes guitarist Gabor Szabo, drummer Pete LaRocca and bassist Albert Stinson, writes Columbia's John Simon. . . . New York's Village Vanguard is running Monday night jam sessions inaugurated by WABC-FM's Alan Grant and Limelight artist Roland Kirk. . . . Stanford University's multimedia jazz year program consists of 15 concerts and lectures and is being sparked by over 70 undergrads. Lectures have included jazz and American society, origins and definitions and the music of the 20's and the swing era. The students have a $55,000 budget with programs held in Tresidder Union. Student Richard Bale says the master plan plus appraisal reports will be made available to other schools. Scheduled for concerts are Dizzy Gillespie, Thelonious Monk, the MJQ, Miles Davis, John Coltrane and a program of the avant-garde.

Items for the column should be sent to 1520 N. Gower Street, Hollywood.

AFRTS: Victory Through Airpower

• *Continued from page 44*

Armed Forces Network stations. Each week AFRTS sends out five hours of new music in the 85-hour programming package. Supplementing this hefty amount of repertoire, AFRTS offers the following music programs, hosted by outside professionals: "America's Popular Music," Andy Mansfield; "Continental Varieties," Dick Crawford; "Sounds of the Sixties," a pop singles show by Jerry Thomas, Liberty Records international director; "Bolero Time," Vance Graham; "Country Corner," Joe Allison; "The Great Ole Opry" from WSM, Nashville; "Hawaii Calls," Webley Edwards; "Polka Time," Dick Sinclair of KFI (L.A.); "Music From America" ("The Bell Telephone Hour"), he sounds off the "Shindig" TV show, and "Silver Platter," Jack Marshall and his Capitol Records show.

The radio division also handles the "Jim Ameche" syndicated feature, "Ira Cook Show," he of KMPC (L.A.) and his cohort, Johnny Magnus, with AFRTS taping this evening show off the phone line as it does John Wilson's WQXR (N.Y.) feature, "World of Jazz." Jazz is also represented by "George Shearing at Home," a former KNX (L.A.) feature.

Classical music is covered by "Best From Interlochen"; "Music, Passport to the World," and "Our Musical Heritage." "Folk Music of the World" and "Salt Lake City Tabernacle Choir" covers two additional areas.

These are the key radio programs which offer exposure for artists and repertoire. The military programs which boost publisher's works are the "Hit Hour," "Navy Hour," "Navy Swings" and "Serenade in Blue."

Variety programs which rely on visiting entertainment guests are "Arthur Godfrey Time" from CBS, "The Breakfast Club" from ABC and "Monitor" from NBC. Soundtrack material from the "Tonight" TV show is prepared in radio form.

TV Shows

Variety TV shows kinescoped for overseas showing are the past Al Hirt summer feature, "The Kine Family," "Hollywood Walk"; "Where the Action Is," a teen-age disk program; "Jimmy Dean," "Danny Kaye" and "Hollywood Palace."

Col. Robert Eby, AFRTS current officer-in-charge, says he's amazed at the co-operation the organization gets from show business concerns. The main programming problem is getting enough variety off American radio other than rock 'n' roll.

Eby explains that the AFN stations do their own programming, using the AFRTS material as their basic tools. Local radio stations program three hours a day of music which fits their audience requirements. A good many of the AFN stations are 24-hour operations.

For servicemen in 170 locations, AFN radio is their only entertainment outlet. In small population areas, automated stations play six-hour tapes which are then passed along a circuit of other automated locations. AFN has networks in the Far East, Korea, Central Pacific, Alaska, North Atlantic, Caribbean, Europe and the Middle East. The TV stations are broken into five networks.

According to AFRTS, its audience potential can be judged by the following figures: there are 1½ million American servicemen overseas, including ships at seas, and 400,000 persons can watch the military's closed-circuit TV operations.

Colonel Eby says the local stations conduct audience surveys to get a fix on reception and programming balance. "We must depend on the regional networks letting us know if the percentage of shows is correct in meeting their needs."

AFTRS' Coast short-wave division beams a heavy diet of actualities and news programs interspersed with pop, jazz and country music features. There are 122 stations alone picking up this western programming. There is no shirking the fact that AFRTS and AFN are valuable assets in bringing the world and its entertainers close together.

NEW ALBUM RELEASES

• *Continued from page 36*

VARIOUS ARTISTS—Country Music Hall of Fame, Vol. 5; SLP 9 3005

CHARLIE MONROE—Lord Build Me e Cabin; SLP 341

DON RAMES—All Time Country Favorites; RLP 506

TCF HALL

The Cool Sound of ALBERT COLLINS; TCF 8002

TIARA

DON GARDIE Sings; MP LP 1500M

UNITED ARTISTS

JIMMY ROSELLI—Saloon Songs; UAL 3451, UAS 6451

BRADLEY SINGLETON—Crying Time; UAL 3459, UAS 6459

VERVE

ELLA FITZGERALD—Ella In Hamburg; V 4069, V6 4069

JOHNNY HODGES & WILD BILL DAVIS—Wings & Things; V 8630, V6 8630

GARY MCFARLAND—The In Sound; V 8632, V6 8632

CAL TJADER—Soul Bird: Whiffenpoof, V 8626, V6 8626

WILLIE ROSE—Spanish Grease; V 8631, V6 8631

WORLD PACIFIC

LARET NELSON—The "Ten" Harmonica;; WP 1836, WPS 21836

CLARE FISCHER—Manteca; PJ 10096, ST 20096

KIMN Teen Fest

• *Continued from page 44*

roll groups. KIMN asked for applications at the contest and received 175. Ten finalist groups will compete for first place.

Two hours of the event will be broadcast live on KIMN. The six-hour show is being held in the local Auditorium Arena, which normally seats 7,000. Adkins said that 2,500 dance tickets had been made available along with 5,000 tickets just for seats. A special stage has been constructed and go-go dancers will be featured along with lighting effects.

"We feel there are so many bands in this area who're good, but have never had a chance for exposure—especially before record scouts. That's why we came up with this idea for the festival," Adkins said.

audio/video retailer

PHONOGRAPHS • RADIO • TELEVISION • TAPE • HI-FI COMPONENTS • ACCESSORIES

Ford Tape-Player



MOTOROLA'S OSCAR P. KUSISTO, vice-president and general manager automotive parts division, displays Ford radio-tape player which his company built around the Lear-Jet developed eight-track stereo cartridge and playback system. Kusisto said the eight-track system consists of four stereo channels providing up to 80 minutes of programming. "The system has both automatic and manual operation," he said. "Each dual channel plays in sequence. Then automatically starts over. The listener, however, can switch channels at any time by simply pushing a button." Kusisto said the system was "designed, built, tested, set up for production and began producing stereo tape players all in a period of nine months." Kusisto mentioned a "cam-operated head," an all-transistorized system and a vibration resistant mechanism as special features of the Motorola-built product.

Plan Emerson Ad Campaign

NEW YORK—Emerson Radio, Inc., has announced a special holiday advertising and sales promotion program designed to increase its share of the national radio, television, phonograph and tape recorder market.

Gene Van Cleve, Emerson's promotion manager, said that a series of ads utilizing Emerson's 50th anniversary theme by featuring the old and the modern in people as well as products, will appear in Look Magazine and other national publications.

The national program, said Van Cleve, will be backed up with extensive local advertising in newspapers throughout the country.

3M Displays New Recording Tape

WASHINGTON—The 3M Company demonstrated its most advanced Dynarange Series sound recording tapes at the National Association of Educational Broadcasters convention which was held here on Nov. 1-3.

The tapes are manufactured with a special low-noise oxide which allows users to cut recording and playback speed by half without a loss of sound quality, resulting in twice the playing time per foot.

3M also announced that it is making available to educational telecasters a filmstrip entitled "Television and Television Tape —How They Work." The filmstrip provides a simplified version of the workings of television and video tape.

Hospe's Opens Third Outlet

OMAHA — Hospe's Music Co., which has two stores—one in Bellevue and one downtown —is opening a third store and studios in two remodeled building at 74th and Dodge streets.

One structure, called the Combo Shack, will feature guitars, drums and band instruments. The other building will house piano and organ showrooms, studios and sales offices.

The facilities will be managed by Keith Power, who plans to eventually build an arts center and new store on the site.



The Pfanstiehl needle catalog is cross indexed in every possible way for quick identification of a customer's needle . . . by brand number, cartridge or needle number, or by picture . . . for exact replacement with a new Pfanstiehl diamond or sapphire needle. Write for your free catalog and a supply of self-mailer order forms today.

Your order shipped same day it's received.

DIRECT-TO-DEALER

Pfanstiehl

CHEMICAL CORPORATION • BOX 498
106 LAKEVIEW AVE. • WAUKEGAN, ILLINOIS
Originators of the $7.95 Diamond Needle

Say You Saw It In Billboard

Dept. Stores Sell Music

CHICAGO—A comprehensive survey by the National Association of Music Merchants has disclosed that 75 per cent of the nation's department stores sell phonograph records.

Based on information provided by buyers attending the 1965 Music Show, NAMM figures further indicated department store interest in musical equipment by pointing out that 95 per cent of the stores sold phonographs, 93 per cent sold radios and tape recorders. 90 per cent sold TV sets and 49 per cent sold hi-fi components.

The Music Show, which broke all previous attendance records, was visited primarily by music oriented firms. Music stores (66 per cent) and combination music-radio-TV shops (22 per cent) were the attendance leaders. Department stores made up 6 per cent of the total attendance at the show.

"What particularly stands out in the tabulated results of this exhaustive survey of buyers who attended the Music Show is the tremendous diversity of products which they sell," noted William R. Gard, executive vice-president of the NAMM which sponsors the annual Music Show.

The 1966 Music Show will be held again at Chicago's Conrad Hilton Hotel and will open on Sunday, July 10.

FTC Initiates Imports Probe

WASHINGTON—The Federal Trade Commission is wondering whether there should be full disclosure of foreign origin in sales of phonographs, tape recorders, radios and TV sets, and components, in this country.

The commission will hold an oral hearing Dec. 6 for comment on effects of imported electronic entertainment items on the home market.

Also on the agenda for comment: extent of market penetration by the imports; volume of imports, and production of American brand-name sets by domestic manufacturers in foreign countries—and the effect on employment here. FTC asks if the public prefers domestic makes, and whether failure to disclose foreign origins constitutes a deception of consumers.

Written comment, and/or notice of intent to testify at oral hearing must be filed with the Secretary of the Federal Trade Commission in Washington by Nov. 29, 1965. Hearing will be held before the full commission.

DECCA PHONOGRAPH
PRICED RIGHT FOR PROFIT!



THE CONWAY II DP-562

FOUR SPEED HIGH FIDELITY AUTOMATIC PORTABLE. SEPARATE VOLUME AND TONE CONTROLS. PLAYS WITH THE LID CLOSED. $39.95

All prices are suggested list, plus 45 RPM spindle, and are slightly higher in South, Southwest and West

Billboard Buyers & Sellers
CLASSIFIED MART

A convenient market place for the best sources of equipment, supplies, services and personnel . . . serving more than 20,000 buyers, sellers, and users of music, records, tapes, home entertainment equipment, coin machines and many other related products throughout the entire world.

EMPLOYMENT SECTION

SITUATIONS WANTED

ANNOUNCING
a new low rate for
SITUATIONS WANTED ADS
to help people in the allied fields of MUSIC, RECORD, COIN, PROMOTION, ENTERTAINMENT

to make the right, hard working connections. THIS IS THE PERFECT MEDIA FOR PEOPLE TO HELP THEMSELVES TO PROSPECTIVE EMPLOYERS.

$2.00 will do the trick for a ½" ad in one issue . . . maximum 35 words, plus name and address.

MAIL COPY AND PAYMENT TO:
Billboard Classified Mart
165 W. 46th St.
New York, N. Y. 10036

COLLEGE GRADUATE WITH BROADcasting and business experience seeks position in any phase of recording industry. Willing to work hard to learn. Will answer all correspondence. Contact: Mr. Hassano, 507 E. Logan, Mahanoy City, Pa. 17948. 3x8/20

MAIL ORDER RECORD PRO. GO ANYwhere. You label work U. S. now. Fly-by; 1-12 months. Box 217, Billboard, 165 W. 46th St., New York, N. Y. 10036.

PRESENTLY WITH MAJOR RECORD company. Have held responsible administrative positions in credit, distribution, inventory control, and warehousing. Entrances leave no opportunity for advancement. Seeking position in record business exposure. Willingness to challenging position within field. Box 219, Billboard, 165 W. 46th St., New York, New York 10036.

HELP WANTED

DISTRICT SALES MANAGER: LEADING record company has opening with phonographic experience with knowledge all leading racks and jobbers. Excellent opportunity. Box 218, Billboard, 165 W. 46th St., New York, N. Y. 10036.

NEED TWO MUSICIANS: PEDAL STEEL and electric lead and sing. Top salary for right person. Appearance and character important. Send resume, tape and photo to: Country music club, show dates, etc. If you want to work with a top band and be home every day, send picture, tape, etc., and expected salary to Sam Lee, 1010 Palmetto Drive, Comedian, WBTV-TV, Florence, S. C. 2x8/20

PIANO PLAYER. WEEKENDS. KINO Club, 1010 Pitkin Ave., Brooklyn, N. Y. 11208.

VOCAL GROUP WANTED FOR RECord. 3 Seasons style. Call immediately: (212) 787-3838, 212) 787-3838. 8-8 p.m. any evening. 2x8/20

DISTRIBUTING SERVICES

RECORD DISTRIBUTORS

RECORDS

We still have many Cadence LP's from the entire stock which we purchased priced right. We also have assorted major label LP's in assortments of 25 priced as follows:
Group 1—25 to Box, $18.00
Group 2—25 to Box, $20.00
Group 3—25 to Box $24.50

We specialize in all rpm cut-outs top hits and we also sell giveaway or inside package records, the latter at $4 per hundred. No quantity too small or too large. We also sell package for you or we can sell you packages as follows: 3 for 59¢, cost 33¢, or 5 for 88¢, cost 50¢. We also have two special packages: 5 records to sell at 49¢, cost 33¢, and 10 records to sell at 99¢, cost 67¢. Our profit is our cream top hit single 45 rpm in prepriced poly bags, cost 15¢, prepriced to sell in following price brackets: 25¢, 29¢ or 33¢—3 for $1. You have the choice of the selling price bracket. For information write or call:

COAST TO COAST
HIT RECORD CO.
Main Office: 5545-5547 Baltimore Ave., Philadelphia 43, Pa.
Ph. GReenleaf 6-7065 or GReenleaf 6-7066
Cincinnati, Ohio, Office:
1919 Central Ave. Phone: 241-8242

RECORD RIOT—45'S
BRAND NEW, SOME LATE HITS!
$6.80 PER HUNDRED
$65 PER THOUSAND
Send check with order for prepaid postage. No c.o.d. orders.
RELIABLE RECORD CO.
Box 136, Glen Oaks Post Office,
Glen Oaks, New York
Phone: Area Code 212—343-5881

CHRISTMAS SPECIAL—100 ASSORTED new 45's, plus 5 rare oldies, all $16.99 p.p.; save $4.01. Offer limited 400 records, expires 12-20-66. Send for our list. Knox Enterprises, 2444 Throop Ave., Bronx, N. Y. 10460.

DEALERS . . . ONE-STOPS
. . . RACK JOBBERS
Order Your Supply of the Christmas Gift Issue of
record preview
BILLBOARD'S GREAT FULL COLOR CONSUMER LP MAGAZINE-CATALOG DIRECT FROM:
BILLBOARD
165 W. 46th ST.
NEW YORK, N. Y. 10036
PHONE: AREA CODE 212; PL 7-2800

RECORD MFG. SERVICES, SUPPLIES & EQUIPMENT

PRESSING, PLATING

PRESSING
No Job too small
CONSULTATION
All questions answered about Recording, Distribution, Printing, Shipping, Music Publishing, etc.
NATIONAL RECORD PROMOTION & PUBLICITY
National disc jockey coverage . . . Trade paper publicity . . . etc.
DISTRIBUTION ARRANGED
MORTY WAX PROMOTIONS
1650 Broadway N.Y., N.Y. 10019 CI 7-2159
THE HOUSE OF WAX

RECORD PROMOTION & PUBLICITY

National Record Promotion
If You Record It—We'll Plug It
Music Makers Promotion Network
New York City
20 Years' Music Business Service
Brite Star, Cleveland, Ohio
Covering All Major Cities, Nashville, Chicago, Hollywood, Etc.
• DISTRIBUTION ABANDED
• MAJOR RECORD LABEL CONTACTS
• NATIONAL RADIO & T.V. COVERAGE
• MORNING AGENT CONTACTS
• NASHVILLE NEWSPAPER PUBLICITY
Call Collect: CLEVELAND, 861-30 42211 DIST. OFFICE
★ ★ ★ BRITE STAR ★ ★ ★
14881 Overlook Drive Newbury, Ohio

DON'T BE MISLEAD IN NAT'L REC. Promotion. Call Interworld! Call Gen. Jap Maitland, 2220 Sunset, Hollywood, Calif. Don't be taken.

when answering ads . . .
Say You Saw It in Billboard

RECORD PROMOTION COVERING THE DETROIT MARKET
BEL-MAR PROMOTION
18450 Livernois
Detroit, Michigan 48221
Tel.: 313—861-8873
Promotion Mgr.: J. Heath

USED COIN MACH. EQUIP. PARTS & SUPPLIES

FOR SALE

FOR SALE
CUE STICKS MFG.
ALL PRECISION LATHE
INFORMATION WRITE
OR CALL
WOOD FORM SALES CORP.
PETE CARRICO
2810 Tidewater Drive
Norfolk, Virginia
Phone: MA 7-9967
Area Code 703

when answering ads . . .
Say You Saw It in Billboard

MISCELLANEOUS

WANTED
NATIONWIDE INFO.
1. Rate and response data of all U. S. and foreign regularly scheduled established Dixieland radio (and TV) shows, AM and FM.
2. PROVEN mailing lists of Dixieland record and book buyers.
3. Names and addresses of Dixieland jazz clubs, organizations, publications, etc.
Contact: MR. ARMSTRONG
1813 S. Manchester
Anaheim, Calif. 92802

500 NAME AND ADDRESS LABELS IN country & western, rock, or "Cha-Cha," by the Nat Story Organ Trio, Ft. Story Rotonda, 601 Indiana St., Evansville, Ind. 47713. 3x8

20,000 PROFESSIONAL COMEDY LINES! Monthly topical gag service too! Free catalog. Robert Orben, 2030 Daniel Crescent, Baldwin Harbor, N. Y. 11510. ch-my7-66

INTERNATIONAL EXCHANGE

ENGLAND

ALL ENGLISH RECORDS RUSHED BY airmail. Beatles "Help!" Beatles for Sale" LP, version U.S. "Beatles Hard Days Night" LP, version U.S. Postpaid by mail. Complete pop catalog. Sr. service mailed. John Lever, Gold St., Northampton, England. ja15-66

ANY ENGLISH RECORD AIRMAILED Beatles albums "Help!" and "Beatles For Sale," Dave Clark Five new LP. Stones, Animals, Who, Kinks, Yardbirds, 7". Catalogue available. Gramophone Records, 6, Lancaster Row, Berkeley St., London W. 1, England.

SONGWRITERS-PUBLISHERS FOR MUsic to whom you submit lyrics, piano scores, group, band, choral, orchestral orchestrations, manuscripts, Reproduction 30, 1,000 copies. City Music, 8 Radnor House, 93-97 Regent St., London, W1. no30

FRANCE

RECORD COMPANIES-PUBLISHERS-Distributors: You can find a world hit in our new French songs and musical music by our artists. 2 HIP! records per month. Contact: S.P.O.Q. Records, 7 Rue St. Lazare, Paris 9, France.

NEW PRODUCTS

The following new products were selected by Billboard because of the special interest they may have for record dealers. For more information write Audio-Video Editor, Billboard, 188 West Randolph, Chicago 1, Ill.

Estey



MAGNATONE amplifier stand by Estey. Personalized imprinting on translucent panel. Tubular steel frame, 42 inches high. 28 inches wide. Shipped direct to purchaser. Price: $30 to dealer; free with Magnatone M-20 DL or M-20 amplifier.

Electro-Voice



TRANSISTORIZED stereo control amplifier. Delivers watts IHF power, color coded volume control, indicator lights show program source. Headphone jacks, five controls. Walnut end panels. Price: $124.50. Companion tuner, $160.

Concord Electronics



CONCORD F-20 "sound camera" tape recorder. Peripheral drive system permits exchange of tapes with other recorders on same system. Remote-control microphone, recording interlock, 30-minute recording time. Start/stop foot control optional accessory. Uses standard tape and reels. Under $300.

New Cartridges

NEW YORK — Pre-recorded tape cartridges to fit all machines using the fidelipac cartridge will be manufactured by Vidaire Electronics. Empire Recording Company, subsidiary of Vidaire, will initially distribute six mono and six stereo releases prepacked for counter display boxes holding six tapes.

CLASSIFIED RATES
Per Insertion

	½"	1"	3"	Each Additional Inch
Manufacturer Advertisers	$9	$15	$25	$9
Distributors (Regional) & Employment Advertisers	$5	$9	$15	$5
Distributors (National)	$9	$15	$25	$9
Situations Wanted for Individuals	$3	$5	$9	$5

• Minimum size sold is ½", approximately 35 words; 1" 70 words.
• All rates are for EACH insertion. PAYMENT MUST BE IN ADVANCE.
• Advertisements 2" or larger are set in boxed style.
• If Box Number is used, allow 10 words for number and address. Box number service charge is $2 per insertion.

USE THIS HANDY ORDER FORM

Please insert the following ad for _____ consecutive issues.

Heading: _____ Size:
☐ Set regular classified style. ☐ Set boxed classified style

Amount enclosed _____

Copy: _____

Company Name _____ Authorized by _____

Address _____

City _____ State & Zip Code _____

PLEASE ENCLOSE YOUR PAYMENT. WE DO NOT BILL FOR CLASSIFIED ADS.

FOR ADDITIONAL INFORMATION AND/OR ASSISTANCE CONTACT: CLASSIFIED ADVERTISING MANAGER, Billboard, 165 West 46th St., New York City 10036.
ADVERTISING RATES INTERNATIONAL EXCHANGE
Classified: Per line $3. Minimum 4 lines per insertion.
Display: Per col. inch $40. Minimum 1 inch.

Above prices are per one insertion in one issue	Cash or check with order.
Lower rates for 13, 26, 52 insertions on a one-year period.	

FOR FURTHER INFORMATION CONTACT: Peter Haine, International Advertising Director. Billboard, 165 West 46th Street, New York City 10036 or Billboard, Adelphi Terrace, 13 Roanver Square, W. 1, England.

Sid Bloom—'Mr. Vending'—Dies at 58

LOS ANGELES—Sid Bloom, 58, founder of Oak Manufacturing Co. and active participant in the formation of the National Vendors Assn., died in Hawaii last Sunday (7).

Bloom had gone to Hawaii Friday with his wife and daughter for a two-week vacation. Doctors termed a heart attack the cause of death.

Nearly 500 persons attended the funeral services held at the Beth Olam Cemetery chapel in Hollywood on Thursday at 10 a.m. Those paying last respects to Bloom included bulk vending operators, distributors and manufacturing firm representatives from throughout the country.

Bloom is survived by his widow, Velma, and three daughters, Leslie, Mrs. Marilyn Sherman and Mrs. Frances Richter. There are six grandchildren.

To many in the industry, Sid Bloom was "Mr. Vending." A 40-year resident of Los Angeles, Bloom founded a distributing firm, Operators Vending Machine Co., in 1930.

In 1948 he founded Oak Manufacturing Co., manufacturing a full line of bulk vending machines. Bloom became known in the greater Los Angeles business community as an industrial and financial wizard. Of late Bloom was devoting considerable time to expanding the international scope of the company and had recently opened a distribution branch in Mexico City.

Known among his business associates as a generous man, Bloom on occasion made anonymous donations to needy employees—or even total strangers whose financial problems came to his attention.

The family requested that in lieu of flowers, donations to the Hadassah Medical Center may be sent in care of Oak Manufacturing Co., 650 S. Avenue 21 here.

Saw the Need

Bloom was one of the knot of bulk vending industry leaders who nurtured the idea of a national trade association into reality a little more than 15 years ago.

"Sid Bloom was one of the first persons who saw the need for the VSA and rallied support for it," association founding President Bob Kantor, Chicago, recalled.

"He talked NVA up, recruited members. He didn't miss a meeting from the first gathering in Cleveland.

"Sid Bloom had the faculty for bringing opposing viewpoints to a meeting of the minds.

"He was a gentleman and conciliatory. Where the interests of NVA were at stake, he would go against the interests of his own business," Kantor said, adding, "Sid Bloom's passing is a great loss to the industry."

Booster

Bloom served continuously on the NVA board of directors and personally and financially supported the association's national conventions. He was also a great booster, morally and financially, of the Western Bulk Vending Associates here.

Said Paul Crisman, current president of NVA, "Sid Bloom was a dynamo. He was always the first to come up with new ideas to benefit the industry. His loss will be felt deeply."



SID BLOOM: "Mr. Vending." 1907-1965.

MANDELL GUARANTEED USED MACHINES

First Come, First Served

N.W. Model 49, 1¢ by 5¢ Comb. $14.95
N.W. Model 15 1¢ by 5¢ Comb. 12.00
N.W. 10-Col. 1¢ Tab Gum Mach. 12.00
N.W. Model 282, 1¢ Pyro. Candy 6.00
Jennings Big 100 Cl. Bell Gum 12.00
Mills 1¢ Tab Gum 12.00
Acorn 5 Str. Globe 12.00

MERCHANDISE & SUPPLIES

Pistachio Nuts, Jumbo Queen, Red	$ .89
Pistachio Nuts, Jumbo Queen, White	.95
Cashew, Whole	.75
Cashew, Jumbo	.95
Peanuts, Jumbo	.35
Spanish	.25
Mixed Nuts	.55
Redskin Peanuts	.25
Salted Peanuts	.25
Bridge Mix	.35
Boston Baked Beans	.25
Licorice Bites	.25
Chocolate Gems	.35
M & M, 500 ct.	.45
Hershey-ets	.25

Rain Bo Gum, 75 ct. ..... $ .25
Half-ette, 100 ct., per 100 ..... .35
Half-ette, 100 ct. ..... .40
1 1/2 oz. 210 ct. ..... .75
Rain Bo Ball Gum, 150 ct. ..... .25
300 to 500 Assorted Gum 1.00
Rain Bo Ball Gum, 4 oz. ..... .45
Adams Gum, all flavors, 104 ct. ..... .45
Wrigley's Gum, all flavors, 100 ct. ..... .45
Beech-Nut, 100 ct. ..... .45
Mixed Chewing Gum, 500 ct. 1.00
Minimum order, 25 Books, assorted.

CHARMS AND CAPSULES. Write for complete list. Complete line of Party Supplies, Stands, Globes, etc.
Everything for the operator.
One-third Deposit, Balance C.O.D.

IMMEDIATE DELIVERY

World Famous VICTOR Standard TOPPER

1c or 5c



For Ball Gum and Charms.

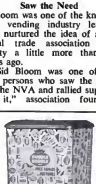
Also available for Peanuts and Bulk Candies.

Packed and sold 4 to a case.

Stamp Folders, Lowest Prices, Write

MEMBER NATIONAL VENDING MACHINE DISTRIBUTORS, Inc.

NORTHWESTERN SALES AND SERVICE CO.
MOE MANDELL
446 W. 36th St., New York 18, N. Y.
LOngacre 4-4467



NEW MODEL 60 BULK-PAK

The BULK-PAK will not skip or jam because of a specially designed wheel and housing.

Model 60 BULK-PAK delivers the dependability, high quality and low cost that you've grown to expect from all Northwestern vendors. BULK-PAK holds one box (1,000 pieces of individually wrapped gum.) BULK-PAK . . . priced at $18.95 ea.

Wire, Write or Phone for Complete Details.

Northwestern
CORPORATION
2513 Armstrong St., Morris, Ill.
Phone: Whitney 2-1300

ABP MEN WHO READ BUSINESSPAPERS MEAN BUSINESS

Eulogy to Sid Bloom

The following eulogy was written by National Vendors Association Paul Crisman, of Chicago, on behalf of the bulk vending industry following the death of Sid Bloom Nov. 7.

The great personal loss of the bereaved family of Sid Bloom is shared in great measure by all of us in the bulk vending industry. Sid Bloom gave of himself unselfishly—sometimes against his own best business interests—to help bring into existence the industry's national trade association. And he continually worked to see that the association flourished. For he believed in our business and was convinced that through co-operation all of us could prosper. The past 15 years have borne out the accuracy of his conviction. Colleagues and competitors alike admired Sid Bloom for his ability to weld all industry factions into a strong association instrument. And we all loved Sid Bloom for his genuine concern for his fellow man. We'll miss Sid—in the association and in the business.

Koritz Elected To Kiwanis Post

ST. LOUIS—Jason Koritz, a bulk operator here for the past 12 years, was elected president of the Clayton (Mo.) Kiwanis Club recently.

Koritz's active participation in community and civic organizations dates back to his entry into bulk vending some twelve years ago. For over five years he has served on the Auxiliary Police Unit of University City, Mo.

Recalling Koritz's achievements in civic affairs, Victor A. Ellman, director of civil defense for the St. Louis suburb community, noted that Koritz was granted a leave of absence from the Auxiliary Police Unit so that he could accept a post as member of the board on the Advisory Committee of Civil Defense and Disaster Relief at University City. "The city council commended Mr. Koritz for his work here," Ellman said, "and we were very sorry to lose him when he moved to Creve Coure."

Please rush complete information and prices on Northwestern SUPER SIXTY Ball Gum-Charms Vender (as illustrated) as well as other Northwestern machines.



NAME.....

COMPANY.....

ADDRESS.....

CITY.....

Fill in coupon, clip and mail to:

H. B. Hutchinson, Jr.
1784 N. Decatur Rd., N.E.
Atlanta 7, Ga.
DR 7-4300

SCHOENBACH CO.
Manufacturers Representative
Acorn-Amco Distributor

MACHINES



With every OAK VISTA Model 5c vender, we are offering ONE FREE FILL (200 ct.) of capsules.

FULL PRICE: $18.50
f.o.b. Brooklyn, N.Y.
If this ad is returned with order.

HOT 10c VEND ITEMS
(all 250 per bag)

Birthstone Rings	$ 89.95
Combat (WW II Insignia)	9.50
Combat Family	9.50
Gumball Machine	9.50
World of Games	9.50
Shoe Store	9.50
Secret Rings	8.00
Jewelry Items Assort.	9.00
Necklaces, Bracelets	
Bracelets	8.00

5c VEND ITEMS
(From 54 to 85 per bag)

1c VEND ITEMS
(All 1,000 per bag)

Mini Books, Un-Lick, Pair in all 11M and up. Per M 10.00
Soapy Sales & U.N.C.L.E. 10.00
Flicker Rings 12.00
Assorted Initial Buttons 12.00
Pop-it Rings 12.00

Perfs, Gumballs, Stands & Globes.
Everything for the operator.
1/3 Dep. with Order, Bal. C.O.D.

SCHOENBACH CO.
715 Lincoln Pl., Brooklyn 16, N.Y.
(212) PResident 3-7000

Say You Saw It in Billboard

YOU COUNT MORE WITH OAK

THE TITAN II

The Titan II vends all types of bulk merchandise and capsules, including wrapped gum. It is the ultimate in mass merchandise display and stimulates greater sales through outstanding point-of-purchase impact. New features include a larger coin box with enclosed receptacle that channels all coins into coin box without spilling. All dispenser wheels are interchangeable with the Standard Acorn line for easy conversion from one product to another. It also is available with interchangeable service head designed for versatility and convenience. The new slip-out mechanism makes coin conversion easy; built-in wheels and handle make the Titan II easy to move.



Time payments available on OAK Machines through all distributors.

oak MANUFACTURING CO., INC.
650 SOUTH AVENUE 21, LOS ANGELES, CALIFORNIA 90031

ACORN

The World's Most Profitable Vendors!

We have the largest variety of all types of Acorn vendors in stock.

HEADQUARTERS FOR CHARMS, STANDS, RACKS, GUM, NUTS, GLOBES, PARTS AND SUPPLIES FOR ALL VENDING MACHINES. WRITE FOR COMPLETE CATALOG OF NEW AND RECONDITIONED MACHINES AND SUPPLIES.

• RAKE •

COIN MACHINE EXCHANGE

1214 W. Girard Ave.
Philadelphia, Pa. 19123
(215) CEnter 6-4493

ACME

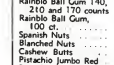
Northwestern

DISTRIBUTORS
For So. California

MERCHANDISE AND SUPPLIES

Boston Baked Beans	$ .27½
Jelly Beans	.32
Hersheyets	.46
Hershey-Almonds	.64
Licorice Lozenges	.27
Rainbo Ball Gum 140, 210 and 170 counts	.32
Rainbo Ball Gum, 100 ct.	.34
Spanish Nuts	.32
Blanched Nuts	.42
Cashew Butts	.76
Pistachio Jumbo Red	1.00
Pistachio Jumbo White	.93
Candy Mix	.29½
Tab & Chicklet Gum 100 pcs. Box	.45

Largest selection of 5c & 10c filled capsules, and 1c charm items.



Write for complete list. We carry parts, globes, stands, brackets, etc.
Everything for the operator. One-third deposit, balance COD.

ACME VENDING MACHINE CO.
1696 W. WASHINGTON BLVD.
LOS ANGELES, CALIF. 732-8119

Say You Saw It in Billboard

Please rush complete information and prices on Northwestern SUPER SIXTY Ball Gum-Charms Vender (as illustrated) as well as other Northwestern machines.

NAME_____

COMPANY_____

ADDRESS_____

CITY_____

Fill in coupon, clip and mail to:

KING & COMPANY
2700 W. Lake St. Chicago 2, Ill.
Phone: KE 3-3302

We handle complete line of machines, parts & supplies.

Also Ball Gum, all sizes; 1c Tab Gum, 5c Package Gum, Spanish Nuts, Virginia's Red Skin, small Cashews, small Almonds, Mixed Nuts, all in vacuum pack or bulk. Panned Candies; 1 Hersheys 320 count and 500 count Candy Coated Baby Chicks; Leaflets, Coin Wrappers, Stamp Folders, Sanitary Napkins, Sanitary Supplies, Route Cards, Charms, Capsules, Cast Iron Stands, Wall Brackets, Retractable Ball Point Pens, new and used Venders. Write to King & Co. for prices and our new 12-page catalog.

BULK BANTER

CHICAGO

Several members of the Billboard staff dropped in at Logan Distributing Co. the other day to help **H. A. (Whitey) Lehrter** celebrate his 81st birthday. **Jack Nelson** and **Dick Boylan** had brought a big cake into the shop and the traditional candle - blowing - out ceremony went off with much gaiety. Lehrter, who has been with Logan since right after the war, is much better known in the outdoor amusement industry than in the bulk vending industry. He's been with nearly every show that has toured the Midwest, beginning with the Cole Bros. Circus in 1907. (It was originally Sells & Downs, Whitey explained, and later took on the Cole Bros. identity.) When **Morton Downs** died in 1909, Whitey took time off from the circus to help build the Shoshone Dam.



H. A. (WHITEY) LEHRTER blows out 81 candles on cake at recent birthday celebration at Logan Distributing Co. in Chicago (see Bulk Banter). Looking on with the Logan staff are Dick Boylan (left background) and Jack Nelson (behind Lehrter).

He landed a job with the Camel Bros. outfit in Fairbury, Neb., in 1911, and in 1912 joined the troupe of **Buffalo Bill Jr., Annie Oakley** and **Frank Butler.** ("Annie didn't use scatter shot," Whitey insists.) With the troupe at that time, Whitey remembers, were two $75-a-month cowboys named **Tom Mix** and **Will Rogers.**

In 1913 Whitey was back with Cole Bros. In 1914 he joined the Mighty Haag. And in 1915 he hooked up with J. Augustus Jones. Came 1916 and Whitey was with the Sells-Floto organization. The years 1917-1918 found Lehrter with the Hagenbeck-Wallace Show. He quit the show just two weeks before the show train was involved in the famous wreck that led to the formation of the Showmen's League.

The year 1919 found Whitey with the Walter L. Main Show. In 1921 he joined Jake Newman and the Gentry Bros. He rejoined the Walter L. Main Show in 1922 and stayed until 1929. He retired Sells-Floto that year and recalls contracting a severe case of pneumonia. ("Tom Mix saved my life by buying the medicine I needed.")

In 1930 he left the circuit and joined the U. S. Tent & Awning Co. This was followed by a period with the Ford Motor Co. preceding his joining the elder **Jack Nelson** in Chicago in 1946.

RAY BRACK

LOS ANGELES

Arnold Provisor, counsel for Oak Manufacturing Co., is back on the job following an illness that confined him to the University of California, Los Angeles, medical center. . . . **Bob Feldman** of Acme Vending is expanding his business and recently returned from Miami where he attended a distributors meeting staged by Leaf Gum. He is looking forward to shipments of some of the new items that were previewed. The Feldmans moved into their new home in Ladera Heights. Bob is enjoying the pool that came in handy during the recent extremely hot weather that hit the Los Angeles area.

Dave Slivkoff made his usual Monday morning buying stop at Acme . . . **John Clem** was in from Vista, where he now makes his home, for supplies at Acme . . . . Bob Feldman had an interesting order when **Smith Smithyson** came into Acme for a number of North Northwestern machines for an operation in Thailand. The mechanisms had to be adjusted to take Thailand coins. . . . **Tomas Garcia** came up from Tijuana in Baja California, Mexico, for a truck load of merchandise and parts. He brought along **Antonio Guerreo** to help him load and unload . . . . **Lester Fishman** has purchased a new van for servicing his route from his headquarters in Pacoima. While in Los Angeles, he stopped off at Acme . . . . **Clarence** and **Bernice Kettles** were buyers from Port Hueneme.

Herb Goldstein, merchandising director for Oak, is off on a business trip . . . **Vicki Burnham,** auditor at Oak, expects to be back on the job following a stay in the hospital in Encino . . . **Sam Weitzman,** principal in Oak Manufacturing, is giving the boys a play-by-play description of the World Series played in the Twin Cities. He was there . . . . Personnel at Oak have dispatched congratulatory messages to **Les Smith,** Acorn distributor at his Southern Acorn Sales at Charlotte, N.C., upon the arrival of his daughter, **Sandra.** The fellows at Oak are now expecting cigars, of course. . . . **Oscar Johnson** of Operators Vending Machine Supply Company is enjoying a brief stay in Mexico City.

SAM ABBOTT

BUILT FOR BUSINESS!

MARK-BEAVER

Bulk Vending Machines

Full of built-in advantages for longer life and greater profits.

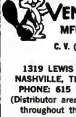
VENDOR MFRS., INC.

C. V. (Red) Hitchcock, President

1319 LEWIS STREET
NASHVILLE, TENNESSEE
PHONE: 615 256-4148
(Distributor areas available throughout the world)

NORTHWESTERN

Model 60 Bulk-Pak



Will not slip or jam because of specially designed wheel and housing. Holds 1,000 individually wrapped FLEER'S DUBBLE BUBBLE TAB GUM, the most popular in bubble gum. Wrappers include comics, fortunes and premium redemption.

Bulk loading.

BIRMINGHAM VENDING COMPANY
520 Second Ave., North
Birmingham, Alabama
Phone: FAirfax 4-7536

BIG SAVINGS on BALL AND VENDING GUMS

SANITARY PACKAGING CRYSTAL COATING

Direct Low Factory Prices
F.O.B. Factory 150 lb. lots

Bubble Ball Gum, 140, 170 & 210 Ct. 9 Gum Size . . . 45½ lb.
Chicle Ball Gum, 120 Ct. . . . 38½ lb.
Chicle Ball Gum, 100 Ct. . . . 34½ lb.
Ice-n-Ved Chicks, 320 Ct. . . . 43½ lb.
Chicle Chicks, 320 & 520 Ct. . . 39 lb.
Bubble Chicks, 320 & 520 Ct. . . . . 31½ lb.
5-stick Gum, 100 packs $2.25

AMERICAN CHEWING PRODUCTS
40 years of manufacturing experience
695 S. Mt. Pleasant
Newark, N. J. 07104

NEW VICTOR 77
GUM & CAPSULE VENDORS



A REAL SALES STIMULATOR IN ANY LOCATION
Beautiful eye-catching design. Makes merchandise irresistible. Convenient interchangeable display panel. Vends 100 count gum. V-1 and V-2 capsules. Available with 1¢, 5¢, 10¢, 25¢ or 50¢ coin mechanism.

Removable cash box for easy collecting. Large capacity. Holds 1800 balls (100 count), 575 V capsules, 250 V-1 capsules and 250 V-2 capsules.

PRICE $39.00 each with chrome front

WRITE, WIRE OR PHONE
BITTERMAN & SON
4711 E. 27th St., Kansas City 27, Mo.
Phone: WA 3-2900

Announcing
the first and newest
NORTHWESTERN



New ready for immediate delivery. Holds 1,000 individually wrapped FLEER'S DUBBLE BUBBLE TAB GUM, the most popular in bubble gum. Wrappers include comics, fortunes and premium redemption.

Bulk loading.

Other products soon available.

PARKWAY MACHINE CORP.
715 Ensor St. Baltimore 2, Md.

NEW VICTOR 77
GUM & CAPSULE VENDORS



A REAL SALES STIMULATOR IN ANY LOCATION
Beautiful eye-catching design. Makes merchandise irresistible. Convenient interchangeable display panel. Vends 100 count gum. V-1 and V-2 capsules. Available with 1¢, 5¢, 10¢, 25¢ or 50¢ coin mechanism.

Removable cash box for easy collecting. Large capacity. Holds 1800 balls (100 count), 575 V capsules, 250 V-1 capsules and 250 V-2 capsules.

PRICE $39.00 each with chrome front

WRITE, WIRE OR PHONE
GRAFF VENDING SUPPLY CO., INC.
2956 Iron Rings Road
Dallas 47, Texas

Torrance Ups License Fees

LOS ANGELES—The Torrance, Calif., city council passed an ordinance amendment last week doubling—and in some cases more than tripling—the city's license fees on vending and amusement machines.

Approval of the amendment, effective Nov. 26, followed protest from operators that the increases were exorbitant.

The new schedule calls for fees of $2 annually for 1-5 cent machines; $5 for 6-10 cent machines; $10 for 11 cents and over.

Also, fees for music machines will go up to $20 annually; $36 annually for amusement machines and $10 per year on grocer vending machines.

Torrance is the third largest city in Los Angeles County with a population of more than 130,000.

The tax increase measure was approved for introduction by members of the Torrance city government on Sept. 14 but was held over for 30 days' study after complaints from machine owners at the city council's final reading on Sept. 21.

Say You Saw It in Billboard

A SPECIAL REPORT

Continued Confusion Over Pinball Games

Editor's Note: Although Billboard has covered the big pinball stories of the year, such as the unsuccessful ban attempt in Puerto Rico, the licensing legislation veto in New York and the Italian prohibition, much of the jockeying around amusement game issues by lawmakers and law enforcement officials at the local level has gone unmentioned. We take a look at the local pinball panoply this week in this round-up and the adjoining report by Paul Zakaras on one of the more animated pinball debates of the year.

By RAY BRACK

CHICAGO—The question of what constitutes gambling and/or a gambling device has troubled city councils and lower courts throughout the country again this year.

The frequently bumbling and erratic deliberations of these august bodies have left the local operator of legitimate, skill-only, coin-operated amusement equipment in limbo.

As in the past, much of the confusion has resulted from failure to carefully differentiate between types of equipment. In other cases officials have elected to brand everything with a coin aperture as inherently a wagering device.

Vancouver

Billboard followed an interesting case, for example, in Vancouver, Last May, Snohomish County Superior Judge Edward Nollmeyer ordered five skill-type pinball machines confiscated from a bowling alley. Early this month he explained his action by ruling that "pinball machines are all inherently gambling devices and are therefore illegal."

In nearby Clark County, how-

ever, Prosecuting Attorney R. DeWitt Jones said: "What a judge rules in one county upon a matter of this kind is not controlling in another country. I don't know if a pinball machine should be regarded as a gambling device any more than a deck of cards that is used for a game of fun."

The Washington Supreme Court has never ruled on whether one or two free plays on a pinball game constitutes a payoff. Cash awards are prohibited by State law.

Maine

Meanwhile, on the debate went on in the Northwest, a juvenile officer in the Northeast was reported to have declared

(Continued on page 63)

Pin Game Debate Aired By Chicago Radio Station



SHERIFF RICHARD B. OGILVIE (left), commentator John Dreiske (center) and attorney Rufus King debate pin games in WIND studio, Chicago.

By PAUL ZAKARAS

CHICAGO—Richard B. Ogilvie, sheriff of Cook County (Chicago and suburbs), told a radio audience here recently why he is demanding prohibition of all pinball games in the unincorporated areas of the county. Ogilvie admitted that such a law would force some legitimate businessmen out of operation, but said that the action was necessary "for solving a law enforcement problem."

Rufus King, Washington, D. C., lawyer, who argued the point with Ogilvie on a WIND radio program, said "the sheriff's plan is equivalent to throwing out the baby with the wash."

John Dreiske, noted Illinois political commentator, who moderated the show, asked King if the coin industry would agree to such a prohibition if there were no other way of eliminating gambling machines. King said "such an all-or-nothing proposition would hardly be necessary. I am not spokesman for the industry, but if such a radical situation did exist, I believe the industry would agree to sacrifice loss of some business in order to help eliminate gambling."

Two Types

King said "there are two distinct types of pinball machines: one for gambling, the other for amusement. Such a distinction has been made by officials in many other areas of the country, and I can see no reason for the sheriff of Cook County to ignore this differentiation.

"Gambling machines are undesirable to legitimate game manufacturers," said King. "They tend to give the whole industry a bad name. Wherever gambling machines are widespread, we have great difficulty in keeping our amusement locations; they become unprofitable. Therefore, we are just as interested in the elimination of gambling machines as is the sheriff."

Ogilvie argued that amusement pin games are also conducive to gambling. But King contended that these devices are not set up for gambling and are, therefore, no more conducive to gambling than billiard games, bowling, or practically any other event that has a final score. "The facet of human nature which urges people to bet on the outcome of events cannot be considered a rational argument against non-gambling type pinball machines," said King.

King added that licenses for gambling equipment must be purchased from the Federal Government and these licenses are recorded by state and county officials, thus making it easy for law enforcement agencies to discover just who has the gambling machines.

Penalties

Ogilvie answered that "penalties for possession of the gambling games are too minor to deter violators. We have to catch them in the act of the payoff. And, because my staff is limited, they soon recognize all of my men and will not make

(Continued on page 65)

TO ST. JOE OPERATORS

Granger Announces New MOA 'Link-Letter' Assn. Service

SOUTH BEND, Ind.—Speaking to members of the Music Operators Society of St. Joseph Valley at their annual banquet here last week, Music Operators of America Executive Vice-President Fred Granger announced that MOA will soon begin publishing a "link-letter" to improve the flow of ideas and information between regional trade associations.

"We'll begin publishing the letter right after the first of the year," Granger said. "It will link the different associations with each other and with the MOA for the purpose of circulating effective ideas. The letter will appear about five or six times a year."

Speaking to over 100 St. Joe Valley operators, wives and guests at the Sherry Ann Restaurant, Granger said, "In all my travels around the country, I find your association meetings among the best attended."

Progress

The new "link-letter," he suggested, might aid in passing around successful meeting formulas such as that of the St. Joe group to less active associations in the industry.

Commenting that the industry needs more regional associations such as St. Joe group, "to give the industry strength and unity," Granger pledged to help establish new local associations anywhere. "I'll address any size group anywhere in the country," he promised.

Granger, who will have completed two years in his MOA post in January, also gave the Indiana and Michigan operators a progress report on the national association activities, laying stress on the newly formed MOA committee on record company comunication and programming, headed by William Cannon of New Jersey.

"Some of the record companies feel the operator is not too important," he said. "This we plan to change—and before the next national convention."

MOA will soon begin providing special supplementary industry reports exclusively to record companies on the subject of record programming on juke boxes, Granger said.

Letter

Touching on the mechanic shortage problem, the MOA official said that MOA has begun investigating various routeman training concepts. He said that soon MOA officials will visit the Institute of Coin Machine Operations, founded by ex-operator Jack Moran in Denver, to evaluate the effectiveness of the operation. The MOA board recently approved the issuance of a letter to Moran describing the pressing need for apprentice technicians in the coin machine industry. Moran subsequently obtained approval of the Department of Health, Education and Welfare in Washington for subsidization of his Denver school.

Granger also reminded the group that although the first

(Continued on page 63)

Art Daddis Founds Own Billiard Firm



ART DADDIS: "I've always felt a pool table could be improved."

NEWARK, N. J.—Industry veteran Art Daddis has founded a full-line, coin-operated billiard table manufacturing firm for the production of what he described as "a better table at the right price."

Under the name United Billiards, Inc., the company is located in two adjacent buildings providing 50,000 square feet here. Prototype models will be ready, according to Daddis, "in a week to 10 days, and we'll be delivering to distributors by the middle of January."

The plant is located at 9-17 Loretto Street.

"Every new billiard feature will be included in our tables," Daddis said, "with some new developments to be announced later. Our tables will be well built—all of formica—and will be beautifully designed."

Daddis, who has been involved

(Continued on page 63)

Seeburg Releases 100 COPPS Stereo Singles

CHICAGO — The Seeburg Corp. is releasing a catalog of 100 45-r.p.m. stereo singles this week under a liberalized lease program for juke box operators.

Called "Catalog No. 1," the release incorporates six musical categories with a curious array of artist identifications.

Much of the music in the release is drawn from Seeburg's own collection of some 4,500 music copyrights in its Coin Operated Phonograph Performance Society (COPPS).

In May Seeburg began releasing seven-inch, 33⅓-r.p.m. stereo disks utilizing COPPS music. A few 45-r.p.m. stereo singles were released several weeks later.

This week's massive release, according to Seeburg president J. Cameron Gordon, "is designed to fill the void caused by the complete lack of stereo singles for at least half of the nation's estimated 500,000 coin phonographs that can play stereophonic records."

Not for Sale

Gordon explained that the records are not for sale and may not be broadcast.

The six categories of music

(Continued on page 63)

Keen Competition Cutting Export Profits—Distribs

By BRUCE WEBER

LOS ANGELES— American coin machine distributors here enjoy doing business with foreign buyers, but admit that the export business is not booming. All concerned agree that the reason for the "shopper's but not buyer's market" is because competition among American exporters is too keen.

The unhealthy but still slightly profitable business does not prevent most Los Angeles distributors from maintaining business relations with foreign markets, however cautious the link may be.

It is no secret that the Germans and Japanese especially have crowded the American export market. A promising market for German equipment is being developed in Africa, Asia and Latin America, local observers report.

Competitive

Marvin Miller, of the Coin Machine Service Company, Los Angeles, puts the export problem in simple but harsh terms. "It's too competitive," he says, "and the export market is becoming even harder for an American businessman to deal with. Industrial interests both in Germany and Japan have made it even more difficult for the American exporter to make a suitable profit. Foreign coin machine operators are thriving, and we're feeling the pinch here in the States."

Although Miller feels a somewhat bleak picture exists today in juke box trade with foreign nations, he is confident that the market, which several years ago harvested a plentiful profit for the American exporter, will return.

"Used machines (juke boxes) still go well, especially in the Far East, and that makes it worthwhile for a company to dabble in the export business," Miller said.

Another problem also exists, he said, that tends to hamper export sales. If foreign governments are not stable, this, too, can curtail sales in those countries.

Flooded

Leo Simone, sales manager, Badger Sales & Vending Co., Los Angeles, feels the export market is being flooded by competition. He makes it clear, too, that foreign buyers are wiser and are being very selective.

"It seems there is a need for used merchandise," Simone said, "but there remains a definite trend for foreign buyers to turn to the German and Japanese distributors for parts and juke boxes. And that's hurting U. S. business."

Both George Murasoka, Simon Distributing Co., and Stan Larsen, Struve Distributing Co., both of Los Angeles, agree that it is worth exporting products today but say the profits are not handsome because of the keen competition among Americans for the export dollar.

ALUMINUM DE-GREASED DISCS
FOR STANDARD AND HARVARD METAL TYPERS
• Packed in rolls of 100
• Available with special inserts
Call our PARTS & SERVICE Dept. for all your Typer needs
STANDARD HARVARD METAL TYPER INC.
1318 N. WESTERN AVE. CHICAGO 22, ILL. • EV 4-3120

Wanted
Used Scopitone, Filmotheque or other sound movie machines.
Give price and condition.
Write
Billboard
Box 236
188 West Randolph
Chicago, Illinois 60601

Bergmann Moves Into New Hamburg Plant

HAMBURG—Th. Bergmann & Co., one of Europe's largest diversified coin manufacturers, is moving into an ultramodern new plant on the edge of Hamburg.

The move will enable Bergmann to expand production of phonographs and games for export markets, primarily Britain and the United States. Production of its Symphonola phonograph is to be increased for the British market, and shipments of games, particularly target games, will be expanded to the United States.

Bergmann's new plant is glass and stainless steel sheathed in aluminum. It cost $1 million and it occupies 56,000 square meters on a site with 150,000 square meters.

It is Europe's most modern coin machine manufacturing plant. Special attention has been given to shipping facilities, because of the emphasis Bergmann places on the world export market. The plant is situated on the Hamburg-Kiel autobahn about eight miles from the center of Hamburg.

The plant is adjacent to main highway and rail routes and is near Hamburg harbor.

Labor Shortage

Ironically, Bergmann is being hampered in putting its new facilities into full operation by the critical German labor shortage. The firm, in common with other German companies, is unable to recruit sufficient labor to put the new plant into full use. Bergmann, moreover, is forced to transport workers daily from Hamburg to the plant and return.

The new plant is producing Bergmann's Safari target game, which is the firm's major export to the U. S. Bergmann products are distributed in the U. S. through L. T. Patterson company of Cincinnati.

The Safari game is a fully electronic successor to Arizona, a manual target game which had large sales in the U. S.

Planning Pinballs

Bergmann is concentrating now on pinball development, its aim being to build pinballs for the European and export markets which are competitive with U. S. product. Under development at the moment is a two-player pinball tentatively named Las Vegas, which has a polyester surface.

The Hamburg firm operates in Britain through its Symplay Limited affiliate with headquarters at 14-19 Bruce Road, London. Symplay has expanded steaded steadily over the last five years and now is one of the biggest phonograph distributors in Britain.

Air Freight

Bergmann has pioneered the air freighting of phonographs and parts to Britain and other Continental points. The company has used air shipment as a competitive weapon against U. S. producers.

The new factory, near Hamburg airport, will enable Bergmann to continue expansion of its air freight shipments.

The Bergmann management says the new plant is the best proof of German manufacturers' ability to compete with U. S. producers and thrive. The plant is evidence that the German coin machine boom is no longer merely a phenomenon encouraged by the U. S. occupation after the war, but is now a solidly based economic activity of steadily expanding significance.

U. S. Coinmen Impress German

MUNICH—Pity the poor American operator!

A German coin machine distributor has returned from a visit to U. S. coin centers impressed by the stiff competition and enormous energy which characterizes the American industry.

H. M. Dieckhaus, manager of Bayerischer Automatengrosshandel H. Menke, visited U. S. coin machine factories, distributors, and operating firms.

He believes, on the basis of what he observed in the U. S., that the European operator has it soft compared with his American counterpart. Dieckhaus said in an interview that it is inconceivable to a European operator how hard U. S. operators must work merely to remain abreast the competition.

Fierce Competition

"The competition is fierce. We have no idea over here what competition really is. In the United States, the small and medium operating firms are locked in an unending struggle with big firms able to offer better service because they have more money behind them," Beckhaus said.

Dieckhaus, over-all, was impressed by American technology and scientific management applied to coin machine production, distribution and operation.

In Chicago he visited the Seeburg complex—Seeburg, Williams and United plants. "I was flabbergasted at the vastness of the main Seeburg plant in Chicago," Dieckhaus said. "The main factory is breathtaking because of its enormous size and the fact there isn't a single window—all work is done by air conditioned, artificial daylight."

Good Public Relations

U. S. manufacturers are inviting an increasing number of prominent German trade figures to their plants, and such visits appear to have incalculable public relations value. Nearly every German, after such a visit, returns home with high praise of U. S. technology and methods.

This is the case with Dieckhaus, who marvels at the quality control achieved by Seeburg. "I was tremendously impressed," he said, "by the constant quality control over all individual components and by the thorough testing of every machine.

"The Discotheque program involves a staggering amount of minute quality control. In the pressing department, every disk is tested along with every tape, and disks and tapes are then tested in relation to the discotheque speaker."

Germans Can Learn

Dieckhaus also believes that German distributors could learn from the extensive service rendered by Seeburg distributors. He was impressed by the extensive service facilities maintained by every distributor.

He believes, finally, there is much German operators can learn from their American counterparts in music programming. Disk changing, Dieckhaus observed, has been placed on a scientific basis by the most successful American operators.


BOB SLIFER
Executive Director
We of N.C.M.D.A.
as the CMI wholesale distributors association recognize our distinct responsibility to and for all distributors, to manufacturers, operators and other trade associations; all of whom we strive to serve conscientiously within the framework of "true democratic principles."
Are YOU a Member of Your Own Trade Association?
NCMDA
Our 18th Year
THE NATIONAL COIN MACHINE DISTRIBUTORS ASSOCIATION
30 North La Salle Street, Chicago, Illinois 60602 Phone: State 2-6096

Rosen Signs Italian Co.

PHILADELPHIA — Dave Rosen last week announced he has found a manufacturer for his two-in-one entertainment concept called Filmotheque-Discotheque.

The manufacturer, Innocenti of Milan, Italy, will make a newly designed version of the Cinebox film machine which Rosen will combine with a juke box mechanism to make his Filmotheque-Discotheque product. This combination will allow customers to choose from 40 movies and 200 records on each machine.

Rosen made the announcement jointly with Angelo Bottani, president of International Phonovision Society of Milan, which created the Cinebox.

Rosen, who has exclusive distribution rights for Cinebox in the United States and Canada, will start importing limited quantities of the new movie machine before the first of the year.

Motor Scooter

The new Cinebox model will be more compact and will have a larger screen than the previous machine. It will be the first machine to make the screen an integral part of the unit rather than placing it on the top.

Innocenti is one of Italy's larger manufacturing companies. The company makes various products, including heavy machinery and automobiles. The popular Lambretta motor scooter is one of Innocenti's best known products.

A spokesman for Rosen declined to say what sort of sales volume and market potential the company expects for their entry into the audio-visual coin-operated field.

the innovation that
CHANGES THE COIN-OPERATED INDUSTRY



the Valley® 2¼"
MAGNETIC CUE BALL

patent pending

New cue ball shown actual size and compared to regulation billiard ball and oversized cue ball, used on other coin operated pool tables.

ALL 16 BALLS NOW SAME SIZE

After 4 years of research and actual field testing, Valley® has perfected the regulation 2¼" Magnetic Cue Ball (Patent Pending) . . . the same size and weight used for professional billiards . . . Now furnished on Valley® coin-operated tables!

NEW PLAYERS • NEW GAME INTEREST • GREATER PROFITS

Here's why Valley® Magnetic Cue Ball will add profits for you!

- The home and professional player will now play coin-operated pool without the larger size cue ball affecting their game
- Magnetic Cue Ball will not become trapped as it separates itself from other balls
- Regulation size and weight assures player more accuracy
- Player realizes more "english" and "draw" on the ball
- Magnetic Cue Ball hits balls "dead center" instead of off center
- Hits cushions at proper height for greater accuracy

P.S. 2⅜" cue ball can be used without any change in operating mechanism

for information write or call

Valley® manufacturing & sales company

333 Morton Street • Bay City, Michigan • TWinbrook 5-8587

DISCOTHEQUE RECORDS

The following single records have been selected by the Billboard Review Panel and are recommended to operators for discotheque programming.

HOT 100

TITLE	TYPE OF DANCE	ARTIST	LABEL
GET OFF OF MY CLOUD	Jerk	Rolling Stones	London 9792
A LOVER'S CONCERTO	Slop	Toys	DynoVoice 209
1-2-3	Mashed Potato	Len Barry	Decca 31827
YOU'RE THE ONE	Jerk	Vogues	Co & Ce 229
I HEAR A SYMPHONY	Jerk	Supremes	Motown 1083
LET'S HANG ON	Jerk	4 Seasons	Philips 40317
A TASTE OF HONEY	Shaka	Herb Alpert & Tijuana Brass	A&M 775
AIN'T THAT PECULIAR	Jerk-Monkey	Marvin Gaye	Tamla 54122
TURN! TURN! TURN!	Frug	Byrds	Columbia 43424
I KNEW YOU WHEN	Slow Dance	Billy Joe Royal	Columbia 43390
MY BABY	Slop	Temptations	Gordy 7047
I FOUND A GIRL	Monkey	Jan & Dean	Liberty 55833
RING DANG DOO	Jerk	Sam tha Sham & tha Pharaohs	MGM 13397
JUST A LITTLE BIT	Jerk	Roy Head	Scepter 12116
OVER AND OVER	Slop	Dave Clark Five	Epic 9863

SPOTLIGHTS

APPLE OF MY EYE	Jerk-Monkey	Roy Head	Bank Beat 555
HANG ON SLOOPY	Slop	Ramsey Lewis Trio	Cadet 5522
LITTLE BITTY CORRINE	Jerk	Freddy Cannon	Warner Bros. 5673
I GOT YOU (I Feel Good)	Slop	James Brown	King 6015
PRINCESS IN RAGS	Slop	Gene Pitney	Musicor 1130



Straight From the HORSE'S MOUTH

The favorite and running way ahead of all others in audio-visual play is this 2-in-1 combination machine of movies and records in a single unit. Play the winner—

FILMOTHEQUE DISCOTHEQUE

Take a Tip—Write/Wire/Phone

Exclusive Rowe AMI Distributor
Ea.Pa. - S.Jersey - Del. - Md. - D.C.

DAVID ROSEN INC
459 N. BROAD ST., PHILA., PA. 19123
Phone: (215) Center 3-2900

Coming Soon:

Nov. 14—Amusement Machine Association of Philadelphia, Inc.; 36th annual association dinner, Latin Casino, Cherry Hill, N. J.

Nov. 14—North Carolina Music Operators Association annual convention, Charlotte, N. C.

Nov. 14-15—Music & Vending Association of South Dakota, fall meeting, Huron, S. D.

Nov. 19-21—NAMA Western Conference & Exhibit, Ambassador Hotel, Los Angeles.

Dec. 7—Missouri Coin Machine Council quarterly meeting, Bothwell Hotel, Sedalia, Mo.

Jan. 29-30—Illinois Coin Machine Operators Association quarterly meeting; Springfield, Ill.

Join up... Join in!

SUPPORT YOUR RED CROSS

IN BILLBOARD

YOU GET THE NEWS WHEN IT'S NEWS

...SUBSCRIBE NOW

Just mail request order today

BILLBOARD, 2160 Patterson Street, Cincinnati, Ohio 45214 864

Please enter my subscription to BILLBOARD for

☐ 1 YEAR $20 ☐ 3 YEARS $45 ☐ New ☐ Renew

☐ Payment enclosed ☐ 2 EXTRA issues for cash ☐ Bill me later

Above subscription rates for Continental U. S. & Canada. Overseas rates on request.

Company

Name

Address

City State & Zip

Type of Business Title

Weikel Named U. S. Billiard Sales Manager



BILL WEIKEL, coin machine industry sales veteran, has been appointed sales manager for U. S. Billiards, Inc., of Amityville, N. Y., company president Al Simon announced last week. "Bill is oftimes referred to as 'Mr. Pool Table' of the coin industry," Simon said, "and he brings a vast amount of experience, knowhow and an enviable reputation to the firm." Reached at his McHenry, Ill., office, Weikel said: "Some very exciting things are brewing at Amityville and I am extremely well pleased to become a member of their team." He said he expected to be on the road extensively during the next four months and will divide his time between McHenry and the Amityville home offices.

NEW EQUIPMENT



TRIO. Single-player flipper game manufactured by Bally Manufacturing Co., Chicago. "Leftover bonus scores" on the playfield and "leftover advances" on the backglass are designed to stimulate repeat play by the same player or a bystander. A "build-up bonus" will score up to 290 points when ball is directed into a "bonus kick-out hole." "Specials" are scored when musical notes on the backglass advance to the number 10. All advances require maneuvering the ball to strike a trio of red, white and blue bumpers—which are lighted by balls crossing correspondingly colored buttons at the top end bottom of the panel. Striking lighted targets awards 10 bonus points. One hundred bonus points opens the free-ball gate, and each ball escaping therefrom advances the backglass lights one step.

Culp Displays New Models

OKLAHOMA CITY—Using theatrical lighting, fanning, and live Arthur Murray dancers, Culp Distribution Company of Oklahoma City, kicked off the new phonograph sales season with a special presentation for area operators.

Curtains were closed and the lights dimmed as sound filled the room. Then the curtain parted to reveal two Wurlitzer 3000 phonographs at each side of the room and four more Model 3000's on a large turntable at center stage. All six phonographs were played in sequence, and each was equipped with different colored fluorescent lights.

Next, a 3000-8 Discotheque model was turned on, black light played on the full set of nine Wurlitzer Discotheque Banners, and a team of Arthur Murray dancers launched a demonstration of the various "Go-Go" dances.

The demonstration, set up by owner "Shorty" Culp, was intended to give the operators e good idea of the hi-fi sound of the new Wurlitzer.

Completely Reconditioned Guns and Baseballs

Bally Ball Park	$195.00
Bally Heavy Hitter	150.00
CC All Star Baseball	275.00
Midway Slugger	175.00
United Yankee	195.00
Williams Pro Football B.B.	225.00
Bally Bull's-Eye Colt	195.00
Dale Desert Hunter	175.00
Genco Big Top	225.00
Genco State Fair	225.00
Midway Bazooka	195.00
Midway Shooting Gallery	175.00
United Pirate Gun	225.00
Williams Crossfire	225.00
Williams Vanguard	225.00
2 TAYLOR TOP GUNS, each	750.00

MIKE MUNVES CORP.
577 Tenth Ave.
New York, N. Y. 10036
Phone (212) BR 9-6677



PARADISE. Two-player flipper game manufactured by D. Gottlieb & Co., Chicago. Adjustable for three or five-ball play, the new product carries out a South Sees motif throughout highlighted by what the company describes as an "eye-catching animated hula dancer" in the light box. Other features of the new product emphasized by the manufacturer are "popular relay-action kickout holes"; "roto-lights," which indicate the values of the relay holes; four rollovers, with four targets which increase the value of the holes and spin the "roto-lights"; six rollovers which turn the pop-bumpers on and off "for a super high score"; "new diagonal rollovers" which guide ball "directly in front of flippers"; and "new color disc targets." The unit also incorporates a "match feature."

More Film-Jukes

HAMBURG — At least two major West German coin machine manufacturers are considering the production of a combination film projector and juke box such as has been proposed by David Rosen, U.S. distributor.

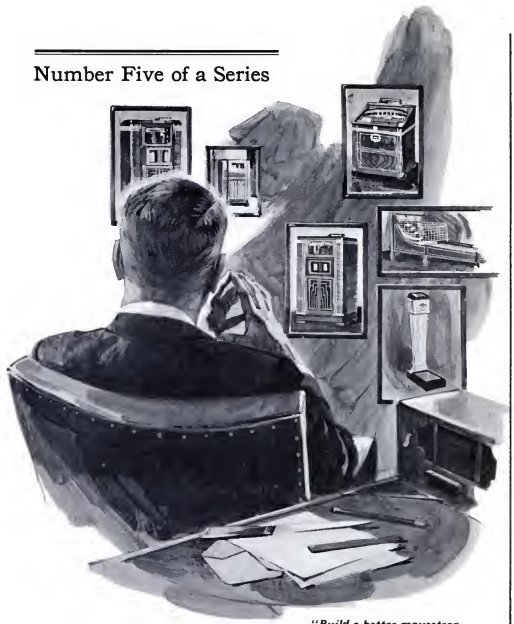
Executives of the firms said study is being given both to Rosen's idea for a so-called "Filmotheque-Discotheque" machine and for original machines in the same field.

In general, however, the effort is being made to develop a combination see-it, hear-it machine which will not infringe on Rosen's conception.

An executive of one of the German firms said, "A production tieup with Rosen would seem remote. However, we think he has a good idea there and we would like to develop something in the same general field.

"This whole field of juke boxes with films is in its infancy, and nobody can say what will evolve. We think the situation is roughly similar to the early days of television when radio had to fight for its life."

Number Five of a Series



"Build a better mousetrap and the world will beat a path to your door."

A Better Mousetrap

Ralph Waldo Emerson said it in 1871.

David C. Rockola did it in 1927.

Mr. Emerson didn't say it just like that, and Mr. Rockola didn't do it just like that . . . but one has the feeling that they both had the same thing in mind.



By the time 1937 had rolled around, David C. Rockola had built better penny weighing scales, better counter games, better pin games, better amusement games, better furniture, better parking meters and better coin operated phonographs.

And, as Mr. Emerson had predicted, there was indeed a path to his door . . . it was well worn, and getting more and more crowded every day with enthusiastic coin operators.

By 1937, the name of Rock-Ola had become a standard of quality in the music business . . . the 16 selection Rhythm Master introduced that year was an outstanding success . . . initial orders set new industry records and production was at an all time high.

Later that same year, the Imperial 20-selection phonograph was added to the line as an answer to the operators' need for a larger unit.

While the nation was playing hit records like "Pennies From Heaven" and "In The Chapel, In The Moonlight" on the popular Rhythm Master, the economic recovery of the country continued with the unemployment army being cut from 11,000,000 to 9,000,000.

Features of Rock-Ola's 1937 line were the introduction of the first visible coin chute showing the last six coins played, and a double-hinged front that enabled operators to get at all components without moving the machine.

Amplifier output was boosted to 25 watts with the use of four tubes . . . half of the normal amount . . . and speaker size increased to 15" with full floating baffle.

Cabinets were the most beautiful ever produced and featured a full orchestra cutout scene in brilliant color.

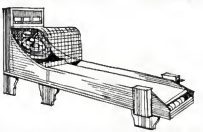


This was Rock-Ola's year . . . their phonographs were being sent abroad to open up a vast export market, and at the University of Colorado, a student won an award for an essay on the Rhythm Master.

Meanwhile, an unplanned testimonial took place in Pittsburgh when a Rhythm Master phonograph fell off of a moving truck in transit. After recovery it was plugged in and immediately played all records in perfect sequence.

With all of this bustling phonograph activity, you wouldn't expect much else to be happening at the Rock-Ola plant, right? Wrong.

Mr. Rockola was mixing his punches pretty well in those days . . . he scored big with a new version of his famous World Series game . . . started a new craze with Rock-O-Ball . . . and then introduced a revolutionary new game with the Tom Mix Radio Rifle . . . and continued setting records with his famous LoBoy scales.



Rock-Ola entered a new field in designing and building municipal parking meters, and continued producing a full line of fine occasional and upholstered furniture.

Yes sir, Mr. Emerson would have been proud of Mr. Rockola and his 'mousetraps.'

Throughout the continuing years, the practice of advanced engineering by Rock-Ola has produced a lineup of ever-increasing perfection in coin operated phonographs resulting in more take and less trouble for operators.

Rock-Ola Manufacturing Corporation
800 N. Kedzie Avenue • Chicago, Illinois 60651



ROCK-OLA

music products for profit for 30 years

Seeburg Graduates 1,000th Technician

CHICAGO—A former supermarket manager from Norway last week became the 1,000th operating firm and distributor employee to graduate under the Seeburg Corp.'s two-year-old service school program.

The 1,000th trainee, 30-year-old Einar Tenold of the Pro-Vend Co. in Chicago, was one of 14 students enrolled in Class No. 76 conducted by the Seeburg Field Engineering and Training Department. The five-day school was devoted to the Seeburg M-454 cold drink vender.

Tenold's 999 predecessors in the school, held in a building adjacent to Seeburg's massive new plant on Chicago's near North Side, received training on all types of music and vending equipment—with organ classes a recent addition. The classes will will soon be moved to the new plant facility.

The school is under the direct supervision of Freeman E. (Woody) Woodhull, manager of the training division. The entire division is headed by John T. Chapin, director of the department of field engineering and training. Woodhull moved into the training branch from the company's field engineering staff.

Schematics

Instruction in the training program is handled alternately by one of the 10 Seeburg field engineers in the areas of vending or music. The 76th school was taught by John Fulton, a West Coast field engineer.

Tenold is typical of the routemen who have received specialized training at the Seeburg school. He came to the U. S. from Norway in 1958, coming directly to Chicago. He worked for National Rejectors until 1962, when he joined Pro-Vend, a division of the Macke Co.

"This school was of greatest over-all value to me because of the instruction in how to read schematic drawings," Tenold said. "This knowledge can be applied to any machine and makes repair work much easier."

Tenold praised the Seeburg school's traditional pedagogical method of "bugging" machines. "It gave me a great deal of satisfaction to actually fix the machines by applying all the things that had been put into my head." He said he wished only "that the school could be longer."

The school curriculum took the students through two days of theoretical and functional familiarization with the vending equipment, including disassembly and assembly.

The third morning was devoted to instruction in reading schematics, followed by an afternoon of trouble-shooting. (Fulton sent the men out of the classroom for coffee and when they returned they found each machine thoroughly goofed up.)

Refrigeration was the subject of the fourth day's instruction, with simplified explanations of refrigeration theory followed by follow-up application of principles. There was "bugging" of this equipment as well.

On the fifth day the students toured the new Seeburg factory and were awarded diplomas in a brief afternoon ceremony.

The format for music schools is similar, with course outline adapted to the different type of equipment.

Applications for admittance to the school are processed by Seeburg distributors. Accepted students are provided with a daily allowance to pay for hotel, meals and cab fare to and from the airport and their Chicago hotel. The Seeburg distributor who processed the application reimburses the operating firm for half the round-trip transportation cost.

Students enrolled in the 76th meeting of the school were: Edward J. Bonnville, Farmington, Mich.; Roger Klein, Cleveland; John McMillan, DeSoto, Kan.; Philip F. Keidash, Goshen, Ind.;

(Continued on page 66)



EINAR TENOLD, unaware he is is to be honored as 1,000th student of Seeburg maintenance school, listens to Seeburg instructor John Fulton.



INSTRUCTOR FULTON expleins schematic chart to Phil Kaidash as Ross Heath and John McMillan test Seeburg equipment for "planted" flaws.



ONE THOUSANDTH STUDENT TENOLD (second from left) and Roger Klein make adjustment on a cooling system. In the foreground Freeman Woodhull, manager of Seeburg's training division, explains the workings of a mechanism to Ed Bonnville (right).



SEEBURG PRESIDENT J. CAMERON GORDON presents diploma to Einer Tenold, John Chapin, director of field engineering and training; Freeman Woodhull, manager of the training division, and William F. Adair (right), executive vice-president of Seeburg, await their turn to shake Tenold's hand.



MEETING THE PRESS. After the ceremonies Tenold answers questions of Billboard raporter Paul Zakaras.

ALL MACHINES READY FOR LOCATION

CC Princess Bowler	$285.00
AMI C-200	195.00
Seeburg S	75.00
Seeburg C	95.00
Seeburg G	295.00
Wurlitzer 2204	265.00
Wurlitzer 2404	345.00
Wurlitzer 2510	445.00
Wurlitzer 3400	645.00
Seeburg 3W1	9.95
Wurlitzer 5210 Wall Box	25.00

Call, Write or Cable. Cable: LEWJO

Lew Jones Distributing Co.
Exclusive Wurlitzer Distributor
1311 N. Capitol Ave.
Indianapolis, Ind.
Tel.: MElrose 5-1593

ELECTRIC SCOREBOARDS
FIT ANY SHUFFLEBOARD!
NEW! SIDE-MOUNT MODEL . . .

- Scores 15-21 points only.
- Cabinet finished in walnut formica—easy to clean.
- Lighted coin switch bulb in, turns off fluorescent lights when game is over.
- Meter in coin box.

$249.50 FOB Chicago
½ Dep. With Orders. Bal. C.O.D. or S.D.

EACH UNIT has these features:
- "Game Over" light flashes on at completion of game.
- Easily serviced.
- Large coin box holds $500.00 in change.
- 10¢ 1-player or 10¢ 2-player by simple plug switch-over.
- Completely equipped with chrome stands and scoring buttons for each end of shuffleboard.

OVERHEAD MODEL
$169.50 FOB Chicago

- Two-faced — scores 15-21 and/or 50 pts.
- Natural finished hardwood cabinet.

MARVEL Mfg. Company
2845 W. Fullerton, Chicago, Ill. 60647
Phone: Dickens 2-2424

Ad Deadline Moves Up 1 Day For the December 4 issue

Because of Thanksgiving, the advertising deadline for the December 4th issue (distributed Monday, November 29) will be Tuesday, November 23, rather than Wednesday, November 24.

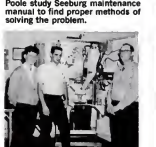
Billboard wishes you and yours a most pleasant holiday.



WHAT A MESS! Seeburg cold drink machine maintenence students Dave Poole (left), James Grohall (center) and Jim Allen look with dismay at machine parts they are to reassemble.



BY THE BOOK. Allen, Grohall and Poole study Seeburg maintenance manual to find proper methods of solving the problem.



NOTHING TO IT. Three proud repairmen prove that they have benefited from Seeburg training.

Continued Confusion Over Pinball Games

• *Continued from page 57*

that pinball machines "very definitely encourage some youngsters to steal money."

Lieut. Paul F. Martin of Lewiston, Me., said that if young people under 16 are permitted to play pinball machines, they may be tempted to steal money to engage in the pastime.

Martin declined comment when asked if the typical teenage penchant for "rock 'n' roll" records might not, according to his logic, also contribute to juvenile stealing.

Illinois

Late in September, during an investigation into gambling in the southern tip of Illinois, Illinois Crime Commission Executive Director Charles Siragusa gave a reporter for The St. Louis Post-Dispatch a basic introduction to the manufacture of coin-operated amusement amusement games.

"Chicago is the gaming device capital of the United States," Siragusa explained, "which accounts for the heavy traffic in these machines in Illinois.

"The three big Chicago manufacturers are Bally Manufacturing Co., Gottlieb & Co. and the Keeney Co. Keeney and Bally make electronic slots. Bally and Gottlieb make pinball machines. These two seem to be the two biggest pinball machine manufacturers in the country," he said.

Siragusa was not asked for and did not volunteer any explanation of differences between the types of equipment. He did assure the reporter that "all these manufacturers are in compliance with State and federal statutes."

Milwaukee

Late in September another chapter was written in Milwaukee's famous Mitchell Novelty case. Joseph E. Beck, owner of the Mitchell Novelty Co., operating firm, was freed from charges of conspiracy to set up pinball machines for gambling purposes.

Waushara County Judge Boyd A. Clark ruled that evidence against Beck was "too skimpy to require that he be made to defend a criminal felony charge. . ."

The alleged conspiracy was to have transpired between March 1, 1958, and March 1, 1963.

Kentucky

In April of this year Gov. Edward T. Breathitt of Kentucky ordered a crackdown on what he termed "horrible" pinball machines used as gambling devices." As the Governor's crackdown proceeded, however, uncertainty arose as to the lapover effect of the vendetta on the operation of strictly skill games.

There was considerable tension among operators until State Alcohol Beverage Control Board chief agent Porter Collier gave the pinball industry a clean bill of health.

Alaska

In Alaska recently two courts clashed on the interpretation of free games. This conflict was followed by a State Supreme Court ruling that pinball machines which provide players with free games "are still gambling devices within the meaning of State law."

Earlier the Fourth District Superior Court had held that a pinball machine was a gambling device per se. However, the Third District Superior Court ruled at about the same time that pinball machines which award free games only "are not gambling devices."

The high court opinion, written by Associated Justice Dimond, declared:

"A pinball machine that costs money to operate and which, through the element of chance, awards free games, cannot be operated without the three elements of price, chance and prize being present.

"Those three elements are inherent in the make-up and operation of the machine, and since they are the elements that constitute gambling, a pinball machine is in itself a gambling device."

Industry spokesmen pointed out, to no avail, that the State Legislature, in enacting a tax on pinball machines, was in effect declaring that they were not gambling devices. The spokesmen also contended that free games do not constitute a prize because they have no monetary value.

Sales Adjunct

COLOGNE—West German coin machine manufacturers have promoted an ownership certificate — Automatenbrief — into a valuable sales adjunct.

Gerhard W. Schulze said the manufacturers' association — Verband der deutschen Automaten Industrie (VDAI)—has issued more than 60,000 equipment certificates since the idea was put in force several years ago.

The certificate corresponds to automobile title papers and serves the same purpose. It provides a complete record of the equipment and proof of ownership.

Seeburg Releases 100 COPPS Stereo Singles

• *Continued from page 57*

identified by Seeburg in its 45-r.p.m. stereo single catalog—which is being circulated in quantity to distributors throughout the country this week—are "adult," "Discoteen," "rhythm and blues," "country and western," "specialty music" (Dixieland, Latin, Hawaiian and waltzes) and "international," (Italian, French and Mexican).

Artists are identified in the new catalog, but with the exception of a handful of newcomers in the c&w category, the groups and single artists appear under apparent *nom de plumes*. For example, record No. 1013 under the "adult" listing is "That Old Black Magic" b/w "Margarita." The artist is listed as the "Dave Carl Orchestra."

Tuff Sachs

The catalog's r&b listings feature, among others, an unknown artist called Tuff Sachs and a group named Tommy Wills Combo. Tuff Sachs is featured on records numbered 5018, 5019, 5020 ("Red Sails in the Sunset," "People," "The Man I Love," among others). These are reported the work of the late saxophonist Earl Bostic and were selected from 25 sides cut by Bostic at Bell Sound Studios in New York for Seeburg.

Signing

In the c&w category Seeburg lists the names of such new artists as Fred Boyd, Mel Stover and Joan Hager.

Referring to these names, Gordon said, "Artists names appear for the first time on many of the new stereo singles releases, an indication that Seeburg has been actively signing artists."

Music in the 45 singles release was recorded for Seeburg at Universal Recording Corp. here, Bell Sound Studios in New York, Bradley Studios in Nashville, Sunset Sound Studios in Los Angeles and in the excellent studios of Hamburg, Munich and Brussels.

With the massive release, Seeburg has liberalized the rigid lease arrangement which was introduced with the COPPS concept. Original contracts ensured that the leased records were to be played only on equipment which met high sound specifications. The records were to be leased from Seeburg by the distributor, with the operator and eventually the location paying a rental fee.

Relaxed

The original contract stipulated that the operator rent a prescribed set of 10 singles (called a "library") without variation, with an additional 30 singles available as replacement "libraries" during the period of a year.

Under the relaxed plan, the operator may pick any of the 10 singles to make up his original set of 10 and may exchange any one or more titles at any time. An exchange is required at all times.

Seeburg vice-president Bill Prutting and national promotion manager Stanley Jarocki have been familiarizing Seeburg distributors with the new catalog and lease plan.

The company plans to issue a new catalog every 90 days.

Granger Announces 'Link-Letter' Service

• *Continued from page 57*

session of the U. S. Congress ended with the industry's juke box royalty exemption still intact, legislative action toward repeal is certain to resume shortly after Congress reconvenes in the second week of January.

Complimented

MOA witnesses will probably be called before the Senate committee on copyrights some time in February, he said, to repeat testimony they presented last June before a counterpart House committee.

"At that time," Granger reported, "our six MOA witnesses were extremely effective and were not only complimented by the committee—they were complimented by this opposition as well."

Granger closed his talk with a prediction that 1966 will see the MOA grow in prestige. "And we expect to have the biggest trade show ever next October in Chicago."

Entertaining the operators at the party were recording artists Maria Fay and Dale Van Dyman, backed by a group called the Drifters.

Among the guests at the annual event were representatives from one-stops, suppliers and distributors in Chicago and Indianapolis.

Daddis Founds Billiard Firm

• *Continued from page 57*

in billiard engineering and sales since 1960, conceived many of the new features for his line of products.

"I've always felt a table could be improved from a service standpoint," he said, "even though the typical table has few points of service."

He announced that his products will be aimed for the quality market. "There's plenty of room for a better table—in spite of the fact that the coin-operated pool table market has slowed down a bit."

Included in the United line will be a 4½-foot by 9-foot model intended for the non-coin-operated billiard lounge market.

Distribution of United Billiards products, Daddis said, will be handled by outlets now being appointed. He expressed confidence that up to a dozen distributors will be signed very soon.

Daddis entered the coin machine industry in 1953 and has been involved in every phase of the business and employed by every major juke box manufacturer. Moving to the billiard business in 1960, he joined the Irving Kaye Co., moved to National Billiards, and was most recently affiliated with U. S. Billiards, Amityville, N. Y.



Rosen Launches Audio-Video Unit Merchandising Drive

PHILADELPHIA — With manufacturing of the Filmotheque-Discotheque combination movies and record machine under way, David Rosen, innovator of the new concept in coin-operated entertainment, has announced the appointment of Malcolm N. Bricklin to head up a new merchandising department for the equipment.

Bricklin, who came to Philadelphia from Florida last October when Rosen first introduced the Filmotheque-Discotheque machine, has followed its development from the first test installation. He will develop "a team of young men with vision and know-how to merchandise the product," said Rosen.

"The future of our industry," Rosen commented, "lies in being able to develop young men with strong business and community backgrounds to bring modern methods of merchandising and marketing to the coin-operated field."

Rosen also announced that Kenneth Keyes, president of Florida Amusement Machines, Inc., in Miami, has also been appointed to the merchandising "team" being developed by Bricklin. Keyes, who also fits the "youth image" being cre-

(Continued on page 66)



DAVID ROSEN (right) discusses plans for promoting Filmotheque-Discotheque nationwide with Malcolm N. Bricklin (left), head of Rosen's newly formed merchandising division, and Kenneth Keys, president of Florida Automatic Machines, Inc., newly named representative for the product in Florida.

NAMA Opens Office in East

CHICAGO—Plans to establish an Eastern office of the National Automatic Merchandising Association Jan. 1, 1966, were announced last week by Thomas B. Hungeford, executive director.

Herbert M. Beitel, former legislative counsel of the association, will be in charge of the new office on a full-time basis with headquarters in Philadelphia, Hungerford said. The association opened a similar branch office in Los Angeles in 1959.

"We are indeed fortunate to obtain the ability and experience of Herb Beitel in this important new move toward improved member services," said Hungerford. "As NAMA legislative counsel from 1955 to 1961, he knows the vending industry and association work better than any other person we could have added to our staff from the outside."

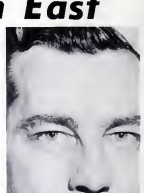
Advantages

Hungerford said that the new Eastern office will give members along the seaboard the same advantages which have proved helpful to Western members since the opening of the Los Angeles branch.

He added that specialized NAMA services furnished to members from the Chicago office will continue as before, with Beitel handling local matters in 12 States and in the District of Columbia under co-ordination from the association's main office. This co-ordination will apply to legislative matters, public health, public relations and similar programs.

Beitel's new Philadelphia headquarters will cover the following States:

Connecticut, Delaware, Maine, Maryland, Massachusetts, New Hampshire, New Jersey, New York, Pennsylvania, Rhode Island, Vermont, Virginia and the District of Columbia.



HERBERT M. BEITEL, secretary of the Pennsylvania Council of Automatic Merchandising, will head the new NAMA Eastern regional office.



Cardonicks In Tax Suit

PHILADELPHIA—The Federal Government this week filed two civil suits to recover nearly $400,000 in income taxes, penalties and interest allegedly owed by the Cardonick brothers, David and Leon. The brothers are former executives of the defunct Arrow Vending Corp. which had corporate income tax troubles three years ago.

The suit against David Cardonick is for $247,329. That against Leon Cardonick is for $151,690. Also named are their wives, other members of their families and various firms in which they hold stock or have other interests.

David Cardonick was president of Arrow Vending in 1962 when he and a third brother, Reuben, pleaded guilty to corporate income tax evasion. Reuben was secretary of the company and Leon was treasurer. The charges against Leon were dropped when the other brothers pleaded guilty. David admitted trying to evade $113,340 in 1957, and Reuben, $111,051 in 1958. They were placed on probation and fined, but were sentenced to Federal prison in 1963 for violation of their probation in failing to pay their fines at the rate of $1,000 a month.

A spokesman for the U. S. attorney's office here said the government will seek temporary restraining orders against the defendants in an attempt to freeze their assets.

Torrance, Calif., Raises All Annual License Fees

By BRUCE WEBER

LOS ANGELES — The Torrance, Calif., city council has approved an ordinance amendment which will double and in some cases more than triple the city's license fees on vending and amusement machines.

Torrance is the third largest city in Los Angeles County with a population of more than 130,000.

Approval of the amendment, which becomes effective Nov. 26, followed protests from operators that the increases were exorbitant.

The license fee increase will provide for fees of $20 per year on music machines, $35 per year on amusement machines and $10 per year on cigarette vending machines. The boost also will see revised taxes on stamp machines, $2; for machines which require 11 cents and over to operate, $10; for machines which require 1 cent to 5 cents to operate, $2, and for machines which require 6 cents to 10 cents to operate, $5.

At present, the fees are $10 for music and amusement machines and $5 for cigarette vending machines. Vending machine fees were last raised in Torrance in 1956.

A survey of vending machine rates in surrounding cities showed that the new Torrance rates were higher than that of Long Beach, the second largest city in Los Angeles County, with more than 400,000 population; the City of Los Angeles and the County of Los Angeles.

Fees in Long Beach are $12.50 per year for both music machines and amusement machines and $7.50 for cigarette machines. The County of Los Angeles charges $7 per year for both music machines and amusement machines and has no charge for cigarette machines. The City of Los Angeles charges $12 per year for music machines and $19.20 per year for pool halls and $35 per table.

Out of Line

Louis H. Zeiden, a director of the California Music Merchants Association, told Torrance City Councilmen the license increases are out of line with fees charged by both city and county of Los Angeles.

In a letter submitted to councilmen, Zeiden and Edward J. Schneider, managing director of the Music Merchants Association, southern division, said the organization further objected that fees for phonograph machines have increased 400 per cent since 1952 in Torrance.

Edward Ferraro, city manager of Torrance, said the increase in license fees will bring the city an additional $8,500 in revenue this year.

The tax increase measure was approved for introduction by members of the Torraoce city governmeot on Sept. 14, but was held over for 30 days' study after complaints from machine owners at the city council's final reading on Sept. 21.

Ferraro said the ordinance

(Continued on page 66)

Pin Debate Aired by Chi Station

• *Continued from page 67*

payoffs while undercover officers are present."

Ogilvie said the only reason he has decided such a drastic control measure is necessary is because he had earlier supported passage of a State law that the coin industry wanted. "The State legislature passed a law which included the distinction between gambling and amusement. After we had attempted to enforce this law, at a great cost of time and money involving the storage of confiscated machines, the courts decided the law was not enforceable, and efforts proved futile. We need a stronger law."

Ogilvie said that pressure from his office had greatly cut down the number of gambling machines in Cook County, but that 158 machines still carry gambling tax stamps. He added that "the syndicate controls these machines and its purposes are being served by allowing the machines to remain in the area."

Syndicate

King pointed out that the gambling machines net $300 to $500 per week compared with approximately $15 weekly by the amusement machines. He said this made it obvious the syndicate would be interested only in the gambling devices, "because the return on the amusement games is too small to bother with. The elimination of amusement machines would not hurt the syndicate, only the small businessman."

Ogilvie wants the Cook County Board of Commissioners to prohibit all pin games in the 300 square miles of unincorporated areas of the county. The measure he is promoting is modeled on an existing Chicago statute which prohibits all pinball machines from the city that is the home of the world's five largest manufacturers of coin games.

King has often represented coin machine interests throughout the country and has been associated with that segment of the industry which eschews gambling and gambling devices, and seeks to establish legal differentiations between amusement devices and gambling machines.



Country Juke Boxes

NASHVILLE — Eight new Seeburg phonographs were provided to music and record industry hospitality rooms during the Country Music Festival held here.

The phonographs, 1966 Electras, were furnished by the Nashville branch of Seeburg distributor Sammons-Pennington Co.

Ron Thomas, Nashville manager of the Memphis-based firm, donated use of the machines to Herb Shucher, Seeburg record producer, SESAC, and to the following record labels: RCA Victor, Columbia, Mercury, Epic and Bragg.

COINMEN IN THE NEWS

DETROIT

Frank's Music, operated by the **Frank Allvots Sr. and Jr.**, long established as one of the largest juke box operators in the area, have been forced by the Highway Department from their McNichols Road headquarters to make room for new freeway construction, and are temporarily "camping out" in their still unfinished new building in Hazel Park, northern suburb. . . . **Philip Berman**, one of the real old-timers, who last headed the Coolidge Vending Co., a juke box operating firm, has retired from the coin machine field and gone into the insurance business, and is very pleased with the results. He was in the business for 35 years, starting in the East with coin-operated pianos in the pre-Repeal days, and came to Detroit 28 years ago to go into the field. His brother, **Louis D. Berman,** associated with him during most of this period, has established the Cook Vending Co. on Wyoming Avenue and continues active as a juke box operator. . . . **John K. Dundas**, an old-timer formerly with the old G & D Music Co. died recently. He formed the Dandee Music Co. in 1946, with the business continuing under this name. . . . **Pat White**, operating a route under the name of Better Music Co., has sold out his business to **Norman LaFleur,** operating a music and games route as the Norwest Coin Co. White is the son of a veteran Detroiter, **Harry C. White,** who has now moved to northern Michigan and established a large music operation there, based at Oscoda. . . . Pat White took over his father's business 10 years ago in Detroit and continued to operate for some time as the White Music Co.

Joseph C. Perry, who operated as the J. Perry Music Co., is selling out his route to the Macomb Music and Service of St. Clair Shores, headed by **Dominic Mazzara.** Perry entered the business about six years ago, taking over a portion of the former Trio Vending routes. . . . Trio Vending, now headed by **Gordon Friedman** of Oak Park, has moved headquarters from the suburb of Berkley to Southfield. **Mrs. Belle Fruitman,** who functions as secretary and office manager, is also very hep on record selection and programming. . . . **Dale Sauve** has changed the name of A. P. Sauve & Co., major distributor as well as operator of games and music, to The Sauve Co. The business was established by his father, the late **Arthur P. Sauve,** who died two years ago, and dates back some 40 years in this city. . . . **Harold Christensen,** sales manager of Angott Distributing, is enthused because "sales have been very good. The new 3000 Series Wurlitzer is going out faster than it is coming in. I'm even having trouble holding a unit for display. Operators are definitely upgrading their routes."

HAL REVES

MILWAUKEE

No current plans are being made for resuming the monthly meeting schedule of the Milwaukee Phonograph Operators Association, according to president, **Sam Hastings,** Hastings Distributing Co. A tentative plan is being considered, however, to organize some sort of Christmas gathering for the trade group. **Hastings,** incidentally, reports that he has recuperated nicely from an injury that resulted in the loss of one of his eyes. . . . **Bob Puccio,** P. & P. Distributing Co., is trying to shake off ill effects from a whiplash sustained recently on a freeway ramp access collision. . . . Not much more than a week or two remains before Milwaukee Amusement Dept. Co. moves its new 13,000-square-foot headquarters at 3834 W. Vliet Street, reports **Clarence Smith.** This will probably be the last big equipment move by distributors in the Milwaukee area, says **Clarence Smith.** . . . **Dennis Smith,** the boss's son, has taken charge of the record buying chores and collections at Milwaukee Amusement. Newcomer to the route staff is **Chuck McComber,** an old-timer in Beer City operating circles. . . . **Sam Cooper,** sales manager, Pioneer Sales & Service, is able to report the biggest fish story of the year. He caught a 7-foot sailfish while at the NAMA show in Miami, Fla. "And I'm not a fisherman," says beaming **Sam.** Recent additions to the Pioneer sales staff include **Vic Kobylarz,** formerly with Milwaukee Amusement; **Don Leister,** in the parts department, and shop man **Harry Gamm.** In addition to taking on this new job, **Harry Gamm** is also getting married. . . . **Ken Zastrow,** after nine years with Milwaukee Amusement, has gone into his own business. He operates the Dinner Bell in-plant catering service.

BENN OLLMAN

CALDERON DISTRIBUTING COMPANY
423 NORTH ALABAMA ST. (unit door South of original location), INDIANAPOLIS, IND.
PHONE: MELROSE 4-8468

RECONDITIONED **SPECIALS** *GUARANTEED*
IN STOCK—SUBJECT TO PRIOR SALE

PIN BALLS—BOWLERS

BALLY		UNITED BALL BOWLERS	
HOOTNANNY	$190	FALCON	$295
SHEBA, 2-Pl.	405	SAVOY	295
CROSS COUNTRY	160	TIP TOP	295
CUE-TEASE, 4-Pl.	215	DIXIE	250
STAR-JET, 2-Pl.	265	CLASSIC	350
SKY DIVER	240	7 STAR	425
MAD WORLD, 2-Pl.	350	CYPRESS	495
GRAND TOUR	285	ALAMO	475
2-IN-1, 2-Pl.	305	TORNADO	650
HARVEST	305		
BULL FIGHT	320		
BUS STOP, 2-Pl.	365		
BIG DAY, 4-Pl.	425		
3-IN-LINE, 4-Pl.	290		
BONGO, 2-Pl.	295		

WILLIAMS	
METRO, 2-Pl.	$210
MARDI GRAS, 4-Pl.	290
4 ROSES	165
BIG DEAL	190
SKILL POOL	195

BALLY
ALL-THE-WAY
SHUFFLE ALLEY
Like New
$350

Write for complete 1965 Catalog of Phonographs, Vending and Games.
Established 1934
ATLAS MUSIC COMPANY
Cable: ATMUSIC—Chicago
2122 N. WESTERN AVE., CHICAGO 47, ILL. ARmitage 6-5005

Ad Deadline Moves Up 1 Day For the December 4 issue

Because of Thanksgiving, the advertising deadline for the December 4th issue (distributed Monday, November 29) will be Tuesday, November 23, rather than Wednesday, November 24.

Billboard wishes you and yours a most pleasant holiday.

MUSIC ROCK-OLA	
436 Grand Prix II	Write
424 Princess Royal	Write
429 Starlet	Write
438 Grand Prix I	$940
416 Capitol II	495
414 Capri	495
404 Rapri II	595
1496	372
1488	295
1484	295
1424	150

AMI	
J/BJ	$225

SEEBURG	
DS-160	$695

BOWLERS	
BALLY	
Challenger	$175

CHICAGO COIN	
Precise	Write
Expressmatic	$950
Matador	845
Tournament	845
Official Seaville	765
Cadillac	695
Grand Prize	645

Royal Crown	495
Gold Crown	445
Continental	395

UNITED	
Tornado (like new)	$745

FIVE BALLS BALLY	
Discotek	Write
20-30	Write
Grand Tour	$295
Big Deal 4P	195
Sky Diver 4P	240
Manta Barto	265
Bowl Wagon 4P	295
Sky Diver	265
Big Deal Line 4P	195
Tour Jet 2P	295
Bongo 2P	275

CHICAGO COIN	
Bronco 2P	$225
Royal Flush 2P	275

GOTTLIEB	
Slick Chick	$195
North Star	225
Rock-A-Ball	195
Rock-a-ball	195

WILLIAMS	
Four Roses	$195

Torrance Fees

● *Continued from page 65*

fee schedule is based on those enacted in the area's neighboring cities. The neighboring cities, all smaller than Torrance, have licenses fees higher or at least equal to those of Torrance.

However, Schneider said his sampling of Southern California cities, including several neighboring cities to Torrance, showed license fees considerably less than called for in the Torrance ordinance.

Seeburg Graduates

● *Continued from page 62*

Robert Swe, Elmhurst, Ill.; Gilbert Feldstein, Melrose Park, Ill.; David M. Poole, Clayton, N. C.; James Grohall, Milwaukee; Douglas Hopkins, Oklahoma City; Rose C. Heath, Emporia, Kan.; Russell Witt, Streamwood, Ill.; Lee Nieweth, Mundelein, Ill., and Einer Tenold of Chicago.



MRS. LES PRINE, of Lewiston, Idaho, laughs with glee at being awarded free trip to Hawaii as door prize for attending Northwest Sales Co. showing of Wurlitzer products in Portland, Ore.

Rosen in Merchandising Drive

● *Continued from page 64*

ated by Rosen; has been named representative for Filmotheque-Discotheque in the State of Florida.

Rosen said that the nationwide merchandising program calls for setting up nationwide representation for Filmotheque-Discotheque and its affiliations, including the film library that has now grown to almost 650 film subjects.

Prior to his entering the coin machine field 13 months ago, Bricklin was president of Handyman America, Inc., a national chain of hardware stores with its home base in Orlando, Fla. He sold the chain upon joining the Rosen organization. Earlier he was president of Cranis-Bricklin, Inc., a building supplies firm based in Orlando, Fla.

In addition to Keyes, Bricklin's "youth image" program includes the talents of Elliot Rosen and Lewis Rosen, sons of David Rosen. They have been active in executive capacities with David Rosen, Inc., a Rowe AMI music, vending, amusement machines and records distributing firm.

Before the end of the year, Bricklin said he expects to have completed all the appointments of representatives in key areas to promote Filmotheque-Discotheque from coast to coast.



NORTH CAROLINA Music Operators Association President Fred Ayers (second from right) is introduced to the Seeburg Electra phonograph by Phil Bailey (second from left) of Southeastern Vending Distributors, Raleigh, N. C. Southeastern's Herb Hackler (left) and Glenn Daughtry looks on in the firm's Discotheque Lounge. The phonograph was exhibited last weekend at the North Carolina association's convention in Charlotte.





LITTLE THINGS THAT MEAN A LOT

• Wurlitzer pays attention to convenience features that pay off to the operator. One example . . . the single lock, spring-loaded dome, the absolute ultimate in record changer compartment accessibility. Makes title strip changing a cinch. Another example . . . new program separators that lift up so you can clean the inside dome glass in a jiffy. Many more of these "little" things all add up to BIG differences in favor of the Wurlitzer Model 3000. It costs less money to service. Add that to the greater income and what have you got? A TOTALLY NEW PROFIT PICTURE!



Wurlitzer

MODEL 3000 STEREO CONSOLE

THE WURLITZER COMPANY • NORTH TONAWANDA, NEW YORK

ALBUM REVIEWS

SPOTLIGHT PICK

Pop LP Spotlights are those albums with sufficient sales potential. In the opinion of Billboard's Review Panel, to achieve a listing on Billboard's Top LP's charts. Spotlight winners in other categories are selected on the basis of their potential to become top sellers in their respective areas.

POP SPOTLIGHT

THE SUPREMES AT THE COPA

Motown 636 (M):

Marking their New York nightclub debut at the Copa, the trio whipped the audience into an enthusiastic frenzy and the excitement is captured in this live performance album. Featuring their record hits such as "Baby Love" and "Stop in the Name of Love," plus standards such as "You're Nobody 'Till Somebody Loves You," the girls show their versatility for material. An LP sales giant.



POP SPOTLIGHT

THE FERRANTE AND TEICHER CONCERT

United Artists. UAL 3444 (M); UAS 6444 (S):

The Ferrante and Teicher piano magic continues to captivate. Their artistry here is once again sure and stylish, and the wide-ranged repertoire that covers such diversified composers as Borodin and Stephen Foster benefits from their delicateness. A definite winner.



POP SPOTLIGHT

THE BEST OF HERMAN'S HERMITS

MGM E 4315 (M); SE 4315 (S):

Destined to be a sales giant! Combining a dozen of the group's top singles hits into one package insures a top of the LP chart contender. The current "Just a Little Bit Better" is featured along with "I'm Henry the VIII I Am" and "Mrs. Brown You've Got a Lovely Daughter."



POP SPOTLIGHT

FOUR TOPS SECOND ALBUM

Motown 634 (M):

With the spotlight on three of their recent singles hits, such as "Something About You," "I Can't Help Myself" and "It's the Same Old Story," this hot LP can't miss spiraling up the chart in rapid fire. In this their second album, the quartet stop fanfares other standouts such as "Just as Long as You Need Me" and the swinger "Since You've Been Gone."





POP SPOTLIGHT

DO YOU BELIEVE IN MAGIC

Lovin' Spoonful. Kama-Sutra KLP 8050 (M); KLPS 8050 (S):

The phenomenal success at their initial single, "Do You Believe in Magic," skyrocketed the off-beat group into national prominence and is the foundation for this exciting folk-rock-blues album which will undoubtedly be another big seller. "Night Owl Blues" and "Fishin' Blues" are both standouts in this hot sales package.



POP SPOTLIGHT

MORE GENIUS OF JANKOWSKI

Horst Jankowski. Mercury MG 21054 (M); SR 61054 (S):

Once again the brilliant young arranger has assembled a program of variety that runs the gamut from the velvet-Latin rendition of "Canadian Sunset" to a spirited version of "Hawaiian War Chant." Each cut in this album has its spellbinding chanel group to its best advantage. Chalk up another hit LP for Jankowski.



POP SPOTLIGHT

A NIGHT AT THE MOVIES

Erroll Garner. MGM E 4335 (M); SE 4335 (S):

Marking his debut on the MGM label, the unique wizard of the keyboard offers a cleverly conceived program of material from the movies. Accompanied by an illustrated booklet describing the films and the songs, this package is a natural. One of the best Garner performances to date although surprising, always brilliant. A programming and sales winner.



POP SPOTLIGHT

FRANTIC FREDDIE

Freddie & the Dreamers. Mercury 21053 (M); SR 61053 (S)

The talented fun-loving group pennant their fourth smash LP in a row with this quick rise featuring their current single, "A Witch Doctor." Other standouts in this hot sales package are also heard on "Crying" and "What'd I Say," the old Ray Charles hit.



POP SPOTLIGHT

SOMETHIN' ELSE

Kingston Trio. Decca DL 4694 (M); DL 74694 (S):

This exciting package features the trio in a new pop market, commercial vein such as heard on the opener, "Parchment Farm Blues." The material is more pop-oriented than their past successes. Hilarious material is featured on "Ballad of Bimini Bay" and by a strong dance beat "Where Are You Going Little Boy?" is a ballad standout in a top-chart contender.



POP SPOTLIGHT

LENNY WELCH TWO DIFFERENT WORLDS

Kapp 1457 (M):

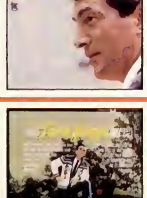
With his singles success as the title tune and basis for this LP, Welch has a winning package of favorites, which includes "Time After Time," "I Need You So" and "Ebb Tide," with the young songster's tenor now in depth and flexing to the standards without straying from his unique vocal style.

POP SPOTLIGHT

THE LUSH YEARS

Dean Martin. Tower T 5006 (M):

The mellow, tender side of Martin is spot lighted in this program of smooth, easy-go ballad material. Some of the tunes such as "Ko Bravo" are from films in which he starred. "Where Can I Go Without You" and another standout on this well-planned mood album that should prove a success at the dealer level as well as a programming must.



COUNTRY SPOTLIGHT

ALL-TIME FAVORITE COUNTRY SONGWRITER

Harlan Howard. Monument MLP 8038

One of the most prevalent hit composers of all time, Howard offers a dozen top numbers he wrote in 1963 he performs such greats as "Too Many Rivers," "Heartaches by the Number," "I Fall To Pieces" and "I've Got Leaving On My Mind." He sings 'em as he writes 'em and this attracts a powerhouse sales package.

COUNTRY SPOTLIGHT

ROY DRUSKY'S GREATEST HITS

Mercury MG 21052 (M); SR 61052 (S):

"White Lightnin' Express" a current live seller for Roy Drusky will be the leader that will draw customers flocking to buy this album. But some other big songs fea tured include the race "Next Time a Train" which was a hit for Drusky, "Three Hearts in a Tangle" and "All for the Love of a Girl."

COUNTRY SPOTLIGHT

DOODLE-OO-OOO DOO

Del Reeves. United Artists UAL 3458 (M); UAS 6458 (S):

"Ole Rawcot" is a song with a humorous sort of charm fast becoming a Del Reeves trade-mark plus a discotheque sound that should get this album much airplay on radio stations across the nation. But the real sock is the title tune which is sure to be Mr. Reeves' next platter to top the charts leader, as this is his latest single release and it's bound for the country chart.



COUNTRY SPOTLIGHT

PRESENTING RAY PILLOW

Capitol T 2417 (M); ST 2417 (S)

"I'm Here to Make a Dent" is just one of the tunes rendered music in Ray Pillow's impressive debut album which was his first album. "I Can't Even Have a Heartache by Myself" features surging rhythm with catchy lyrics. "Thank You Ma'am" is a good song. This will be big in sales for any country music section.



COUNTRY SPOTLIGHT

FARON YOUNG'S GREATEST HITS

Mercury MG 21047 (M); SR 61047 (S)

At his greatest! Some of the beautiful tunes featured on this package are "Hello Walls," "Live Fast Love Hard Die Young" and "Run Into Her Arms Again" and "I Miss You At Ready (and You've Not Even Gone." Young's fans will really enjoy this album. The tunes feature modern uptown tempo. The sales tempo will also be upbeat.



COUNTRY SPOTLIGHT

THE HART OF COUNTRY MUSIC

Freddie Hart. Kapp KL 1456 (M)

With "Hank Williams' Guitar" getting exposure on the charts as Hart's current hit single, sales should follow. This album that features that hit song will also do well. Featured here also is a fine country version of "Pretend." Fans will enjoy his emotion-packed "Why Should I Cry Over You" and "I Created a Monster."



CHRISTMAS SPOTLIGHT

MARY CHRISTMAS

Eddie Fisher. Dot DLP 3658 (M); DLP 25658 (S)

The rich, warm Fisher voice presents a pretty Christmas package of holiday songs done up in attractive Pete King arrangements. "The Little Drummer Boy" and "Silver Bells" capture all the joy and happiness of the festive season in this series and programming winner.



COMEDY SPOTLIGHT

WELCOME TO THE LBJ RANCH

Various Artists. Capitol W 2423 (M); WS 2423 (S):

The co-author and producer of the hilarious "Yurt Family" Earle Doud, has assembled a hysterical, but informative, brilliant and hilarious package of fiction the actual voices of famous politicians answering questions in a tape-dubbing mini contest, this album is sure-fire to hit the chart with impact and climb rapidly. A blockbuster for programming and sales.